VISIT…

PROGRESSIVE

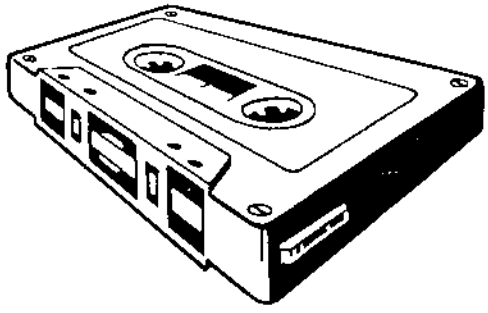
SLAP Technique for BASS GUITAR

From Beginner to Professional Level

BY STEPHAN RICHTER

90 MINUTE STEREO CASSETTE AVAILABLE

The exercises in Progressive Slap Technique for Bass Guitar have been recorded on to a 90 minute STEREO cassete tape.
A drum is used to begin the exercises and to help you keep time.



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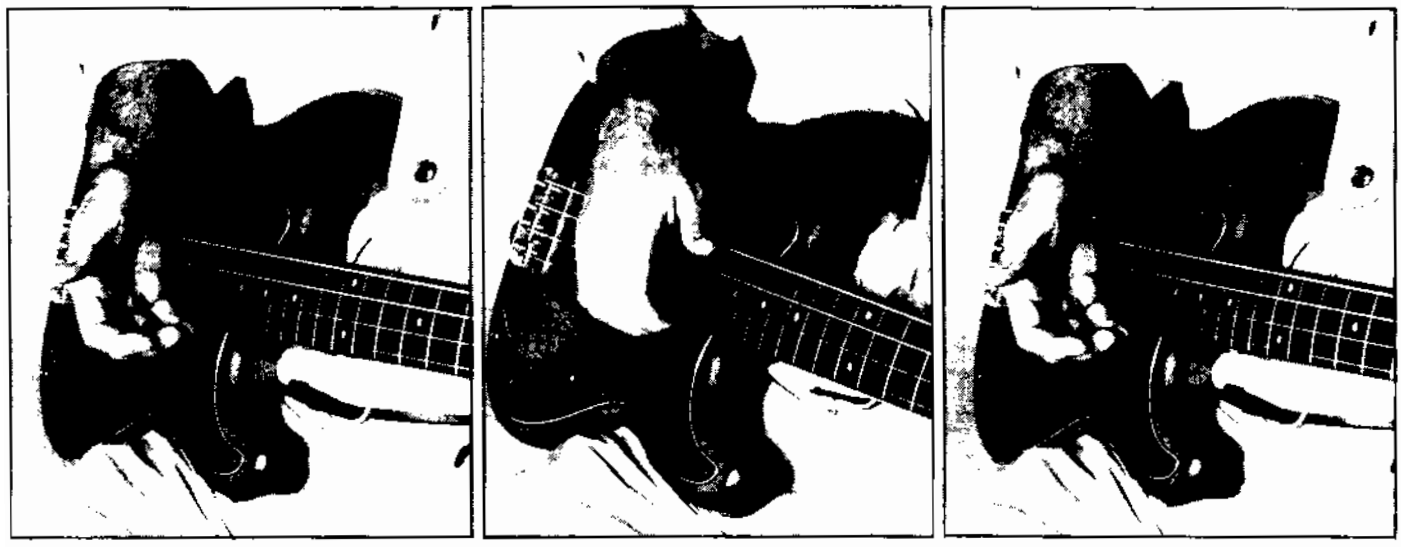
SECTION ONE

THE SLAP TECHNIQUE

THE THUMB ON OPEN STRINGS (MARKED AS T)

Hit the thumb against the string close to the fingerboard rapidly and firmly, twisting the wrist then releasing the thumb immediately after contact with the string. This rhythmic attack is characteristic to slap playing and is one of the selection of sounds that create the complete slap.



A long sustained note plays an important role in the outcome of the sound. It is achieved by the accuracy and firmness of the movement not by the force used. Smashing the string will not produce a clear sound and will in fact create unwanted background noise. Control of sustain is imperative and is done by muting.

MUTING THE STRINGS

FOR OPEN STRINGS

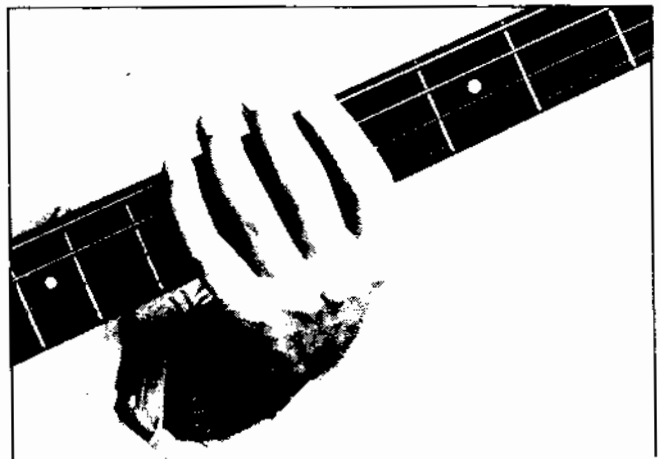
(1) Place the fingers of the left hand lightly over the string to stop the sound. Do not press too hard as this will produce a new note.

(2) The heel of the right hand can also be used to mute by just touching the string.

FOR FRETTED NOTES (from Exercise 40 onwards).

The left hand finger fretting the note is released so it only just touches the string (this stops the note sounding). This finger will be constantly in contact with the string.

(1)



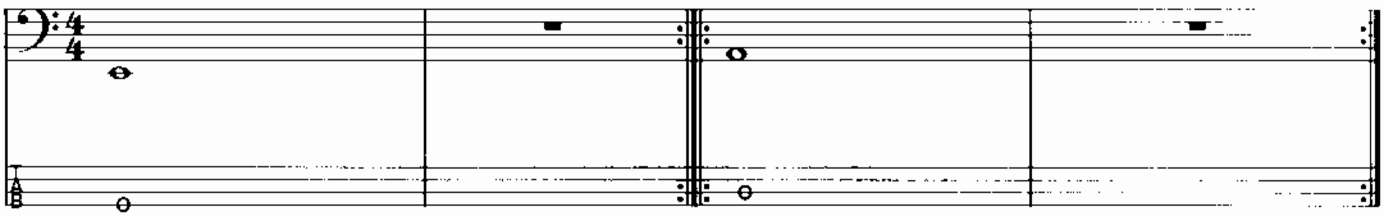
(2)

RHYTHMS AND RESTS ON THE OPEN STRINGS (Ex 1 - 40)

♩ = 80

EXERCISE 1 WHOLE NOTE (4 BEATS)

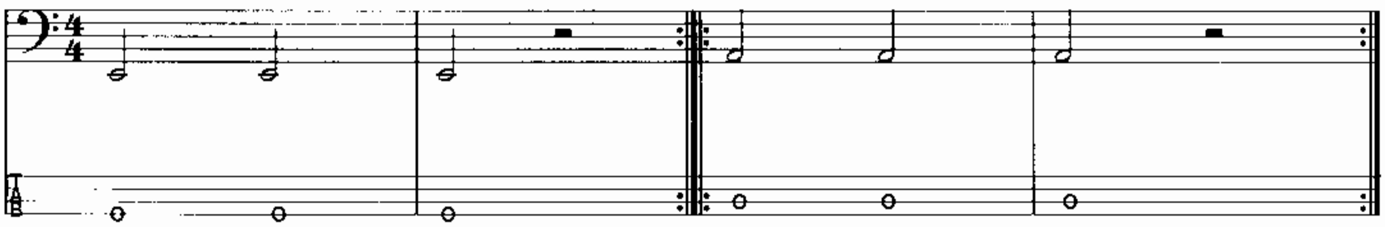
T T



Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 2 HALF NOTES (2 BEATS)

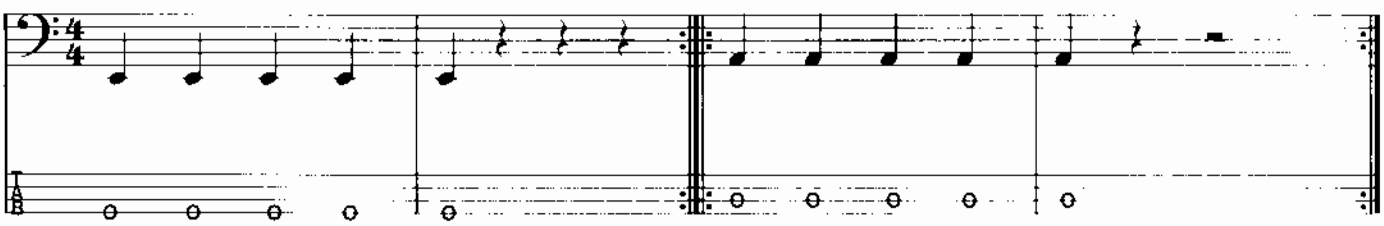
T T T T T T



Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 3 QUARTER NOTES (1 BEAT)

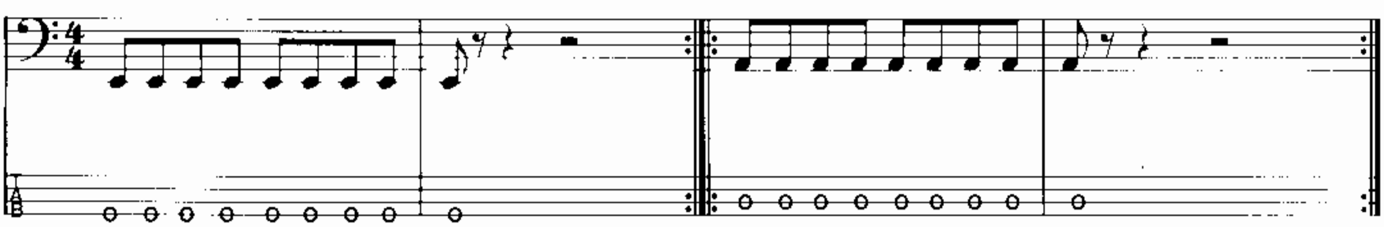
T T T T T T T T T T



Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 4 EIGHTH NOTES

T T T T T T T T T T T T T T T T T T

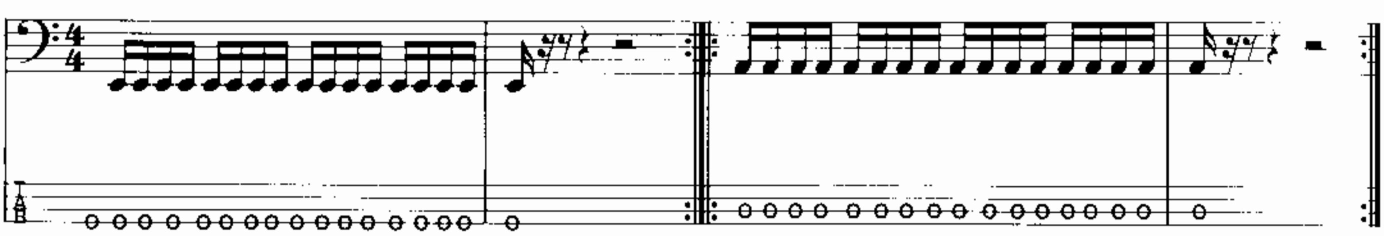


Count 1 + 2 + 3 + 4 + 1 + 2 3 4 1 + 2 + 3 + 4 + 1 + 2 3 4

♩ = 72

EXERCISE 5 SIXTEENTH NOTES

TTTTTTTTTTTT TTTT T TTTT TTTT TTTT TTTT T

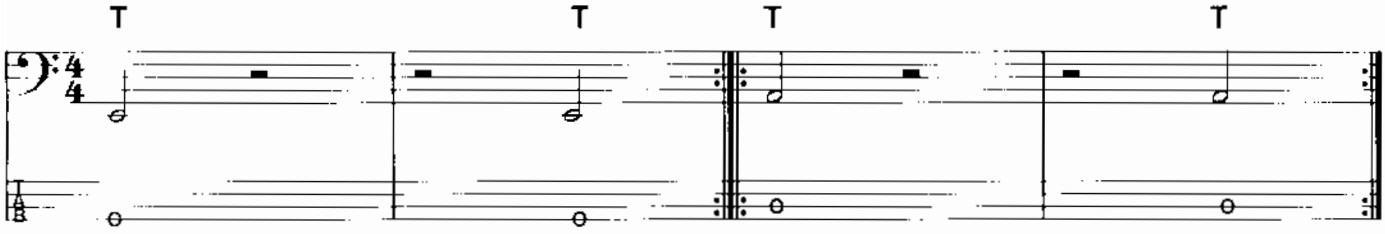


Count 1 e + a 2e+ a 3 e + a 4 e+a 1e+a2 3 4 1 e + a 2 e + a etc.

USING THE RHYTHM SYMBOLS AND RESTS IN DIFFERENT SECTIONS OF THE BAR.

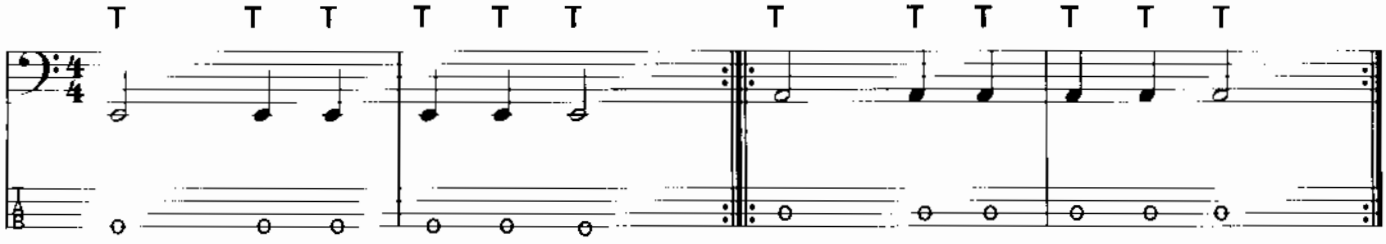
♩ = 100 HALF AND QUARTER NOTES

EXERCISE 6



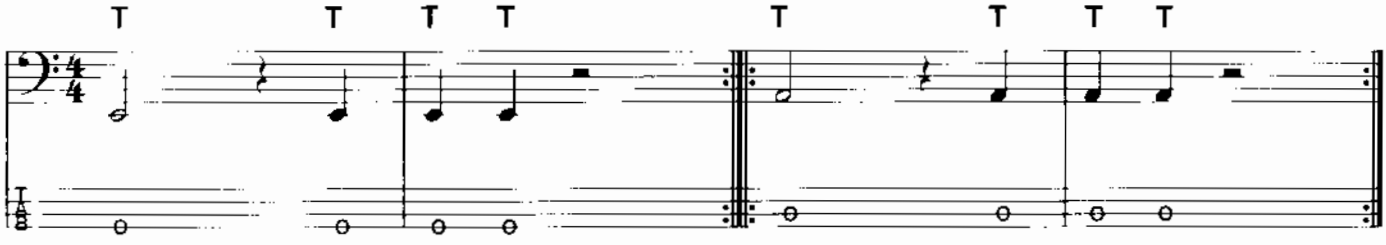
Count **1** 2 3 4 1 2 **3** 4 **1** 2 3 4 1 2 **3** 4

EXERCISE 7



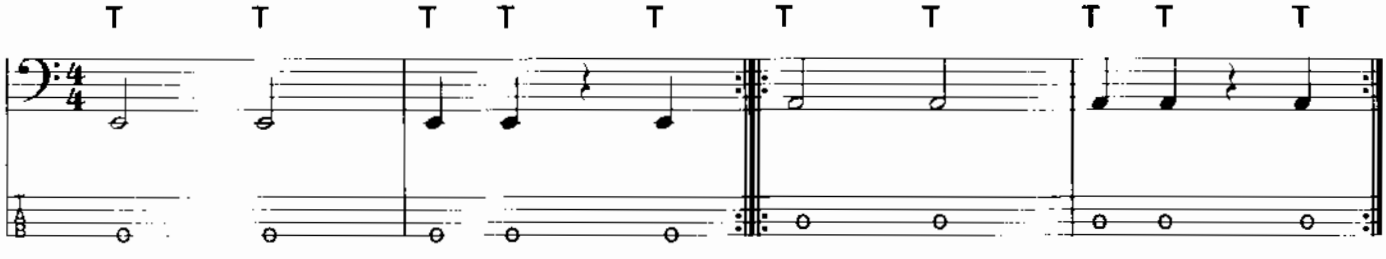
Count 1 2 **3** **4** **1** **2** **3** 4 **etc.**

EXERCISE 8



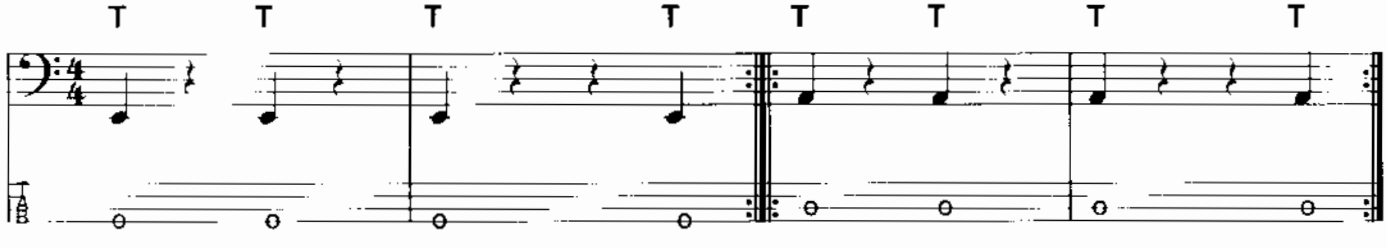
Count **1** 2 3 **4** **1** **2** 3 4 **etc.**

EXERCISE 9



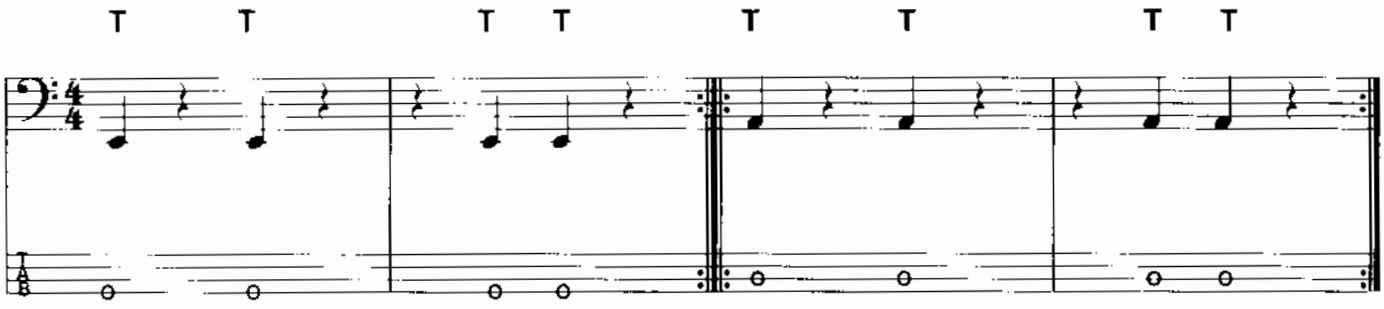
Count **1** 2 **3** 4 **1** **2** 3 **4** **etc.**

EXERCISE 10



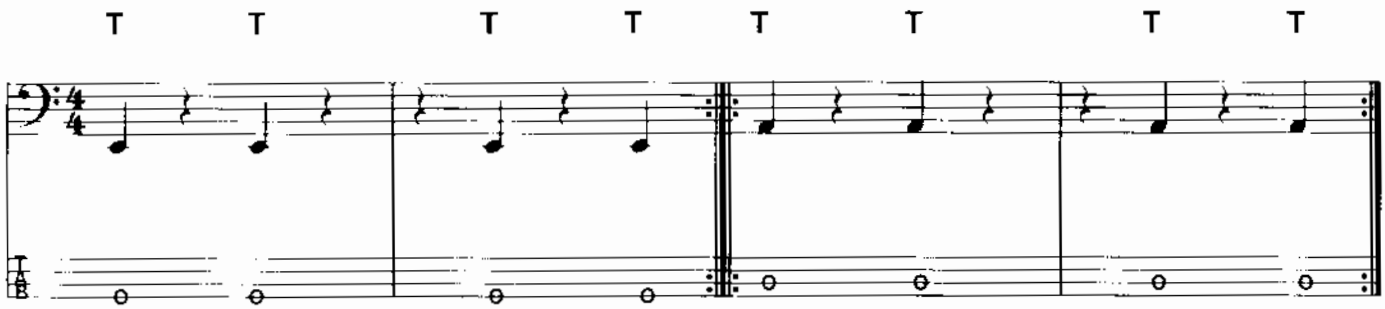
Count **1** 2 **3** 4 **1** 2 3 **4** **etc.**

EXERCISE 11



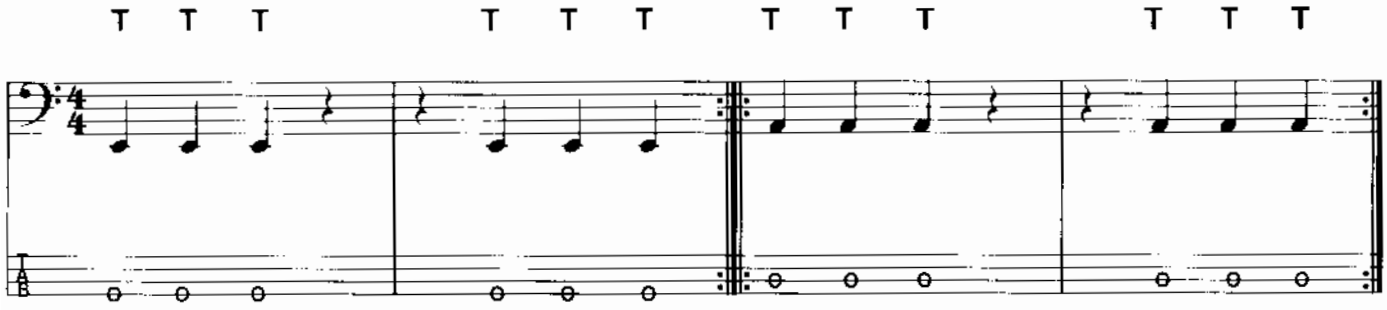
Count **1** 2 **3** 4 1 **2** **3** 4 **etc.**

EXERCISE 12



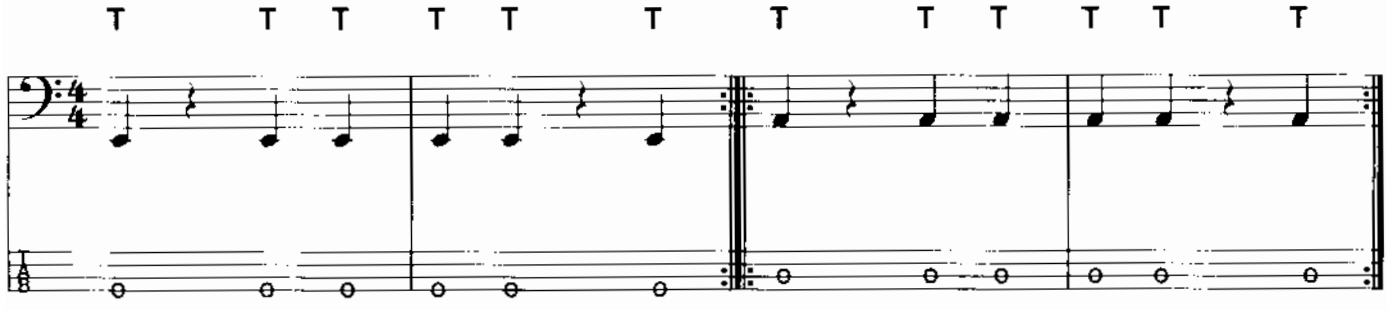
Count **1** 2 **3** 4 1 **2** 3 **4** **etc.**

EXERCISE 13



Count **1** **2** **3** 4 1 **2** **3** **4** **etc.**

EXERCISE 14



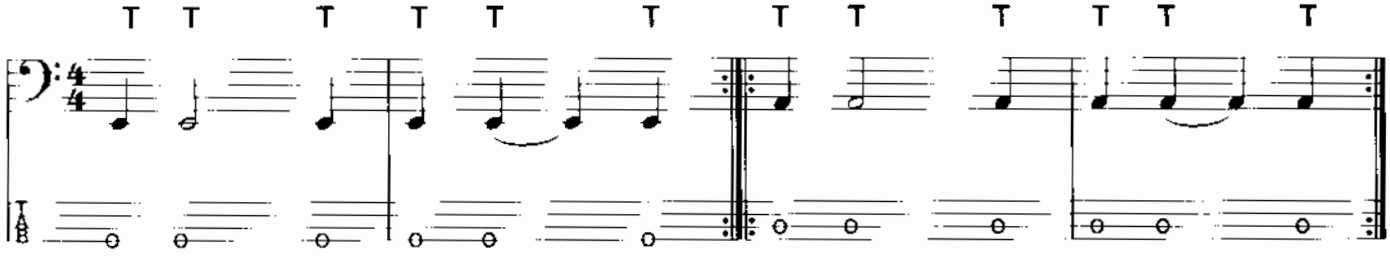
Count **1** 2 **3** **4** **1** **2** 3 **4** **etc.**

TIES JOINING DIFFERENT NOTES TOGETHER

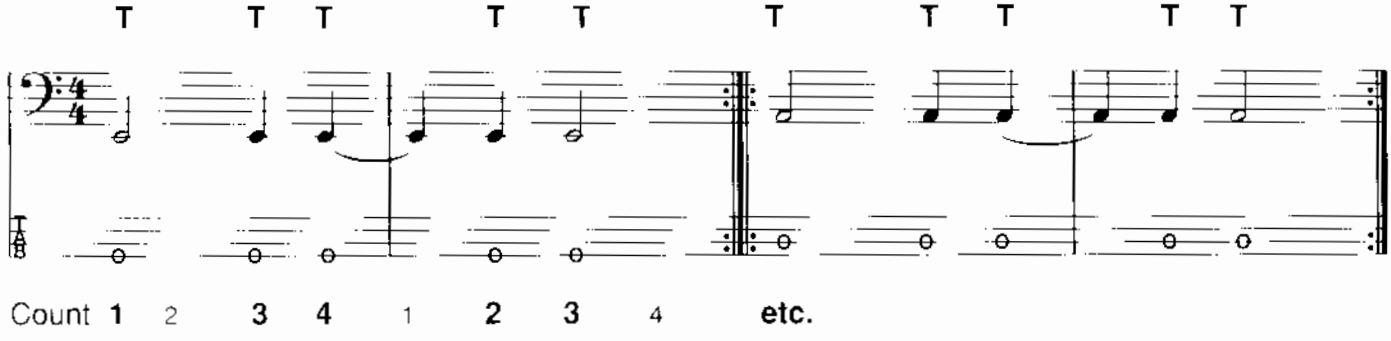
Tie - a curved line joining two or more notes of the same pitch, where the second note(s) is not played, but its time value is added to that of the first note. e.g. in the second bar of Exercise 15 the second note is held for 2 beats.

Also notice that although the 2 bars in Ex 15 are written differently they sound exactly the same.

EXERCISE 15



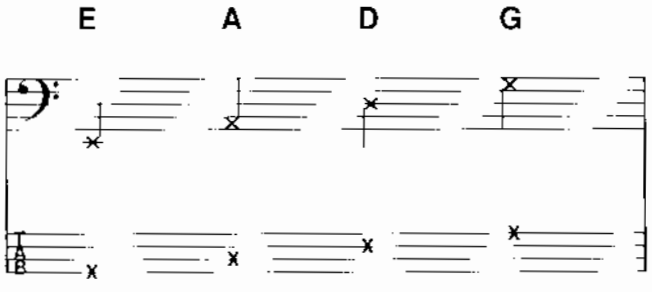
EXERCISE 16



GHOST NOTES

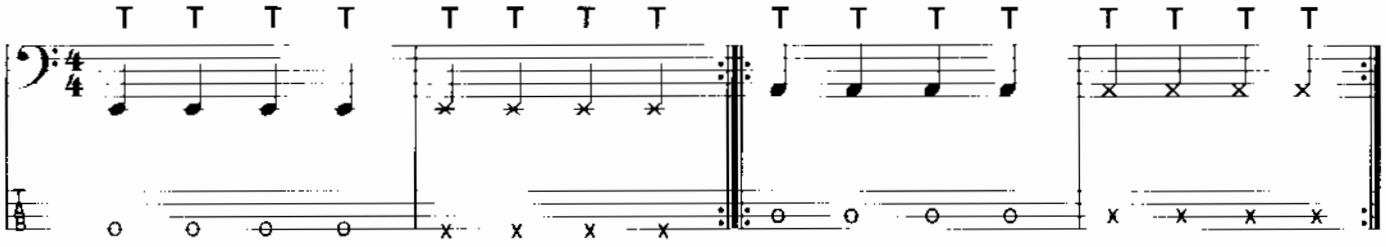
These are notes achieved by dampening the string while hitting it. They have no distinguishable pitch, and are represented with an X. To dampen the string lightly place your left hand fingers on it without pressing down. Be careful not to produce any ringing sound (called a harmonic. see page 43) or to produce a hammered on note (see page 32).

For ease of playing, dampen the string in the same area of the fretboard as you are playing the other (fretted) notes.



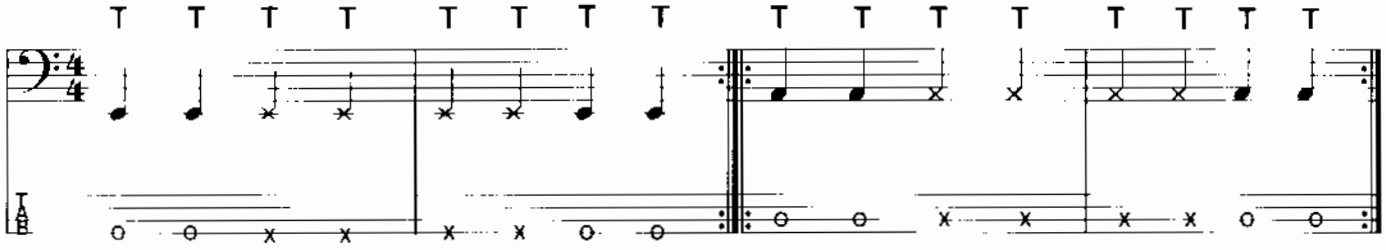
It can be seen that each ghost note corresponds with one particular string.

EXERCISE 17

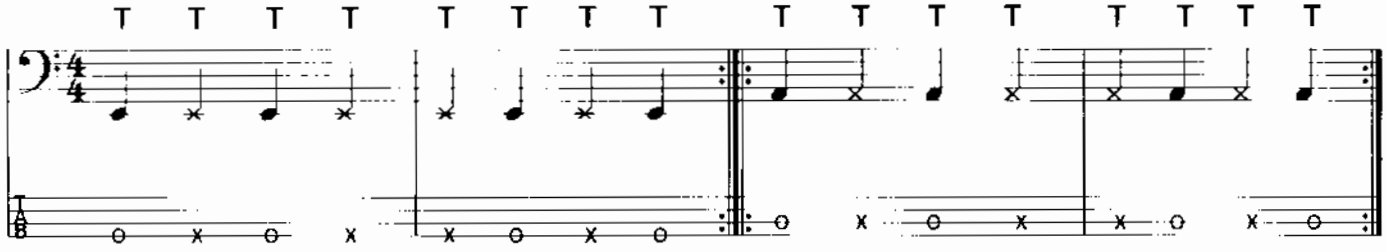


Count 1 2 3 4 1 2 3 4 etc.

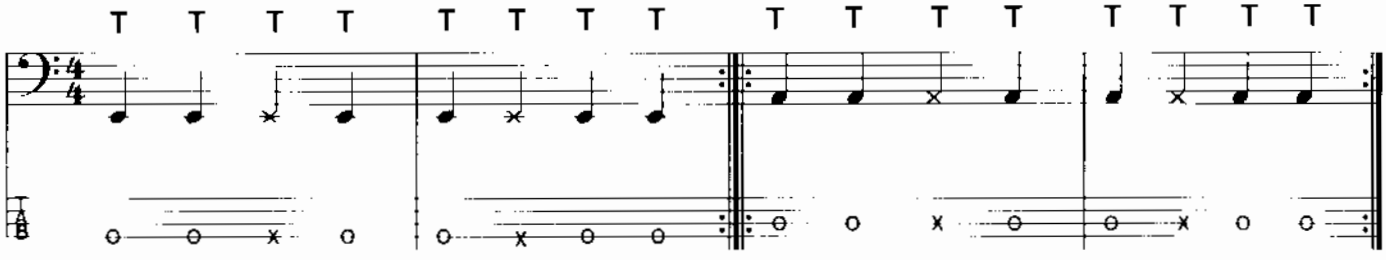
EXERCISE 18



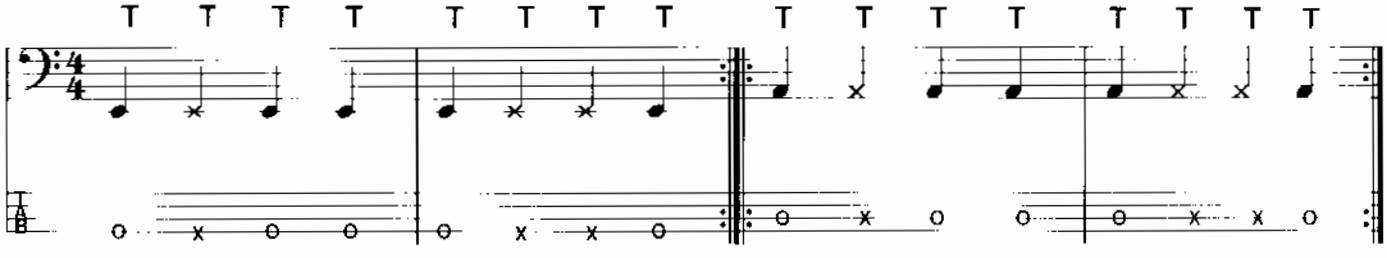
EXERCISE 19



EXERCISE 20

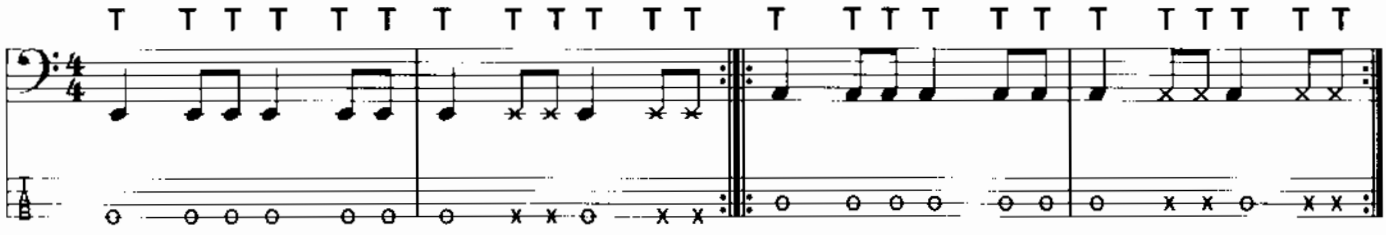


EXERCISE 21



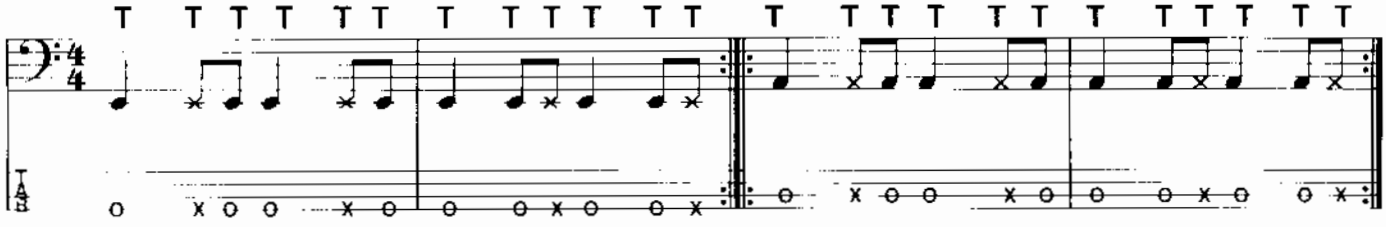
♩ = 120

EXERCISE 22 **EIGHTH NOTES**



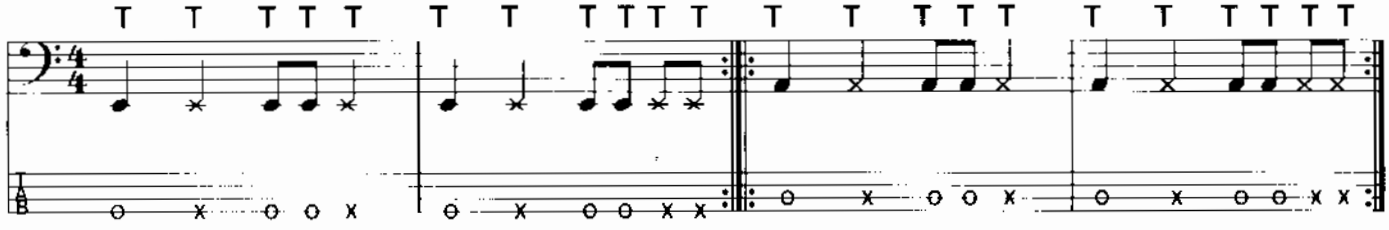
Count 1 2 + 3 4 + 1 2 + 3 4 + etc.

EXERCISE 23



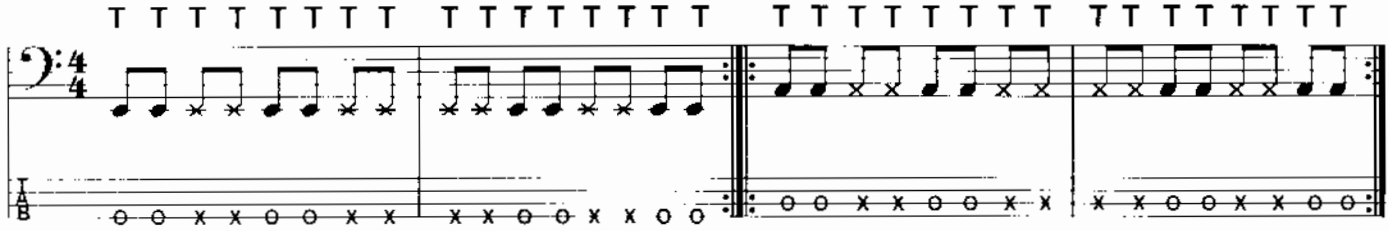
Count 1 2 + 3 4 + 1 2 + 3 4 + etc.

EXERCISE 24



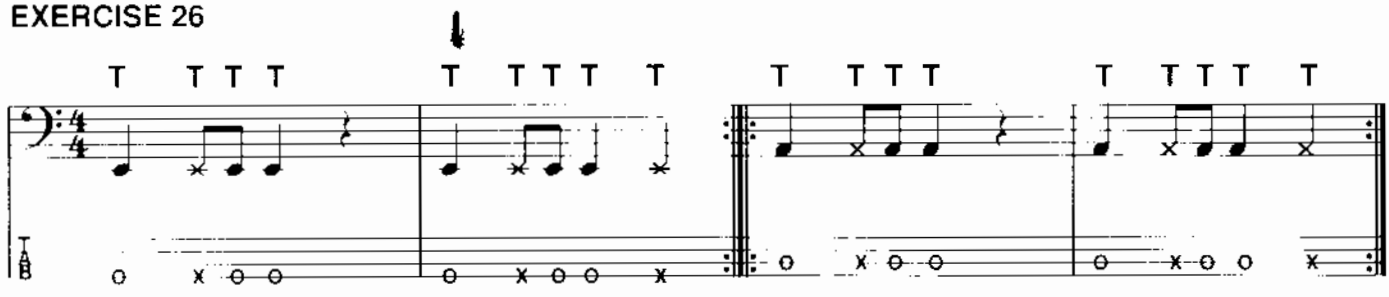
Count 1 2 3 + 4 1 2 3 + 4 + etc.

EXERCISE 25



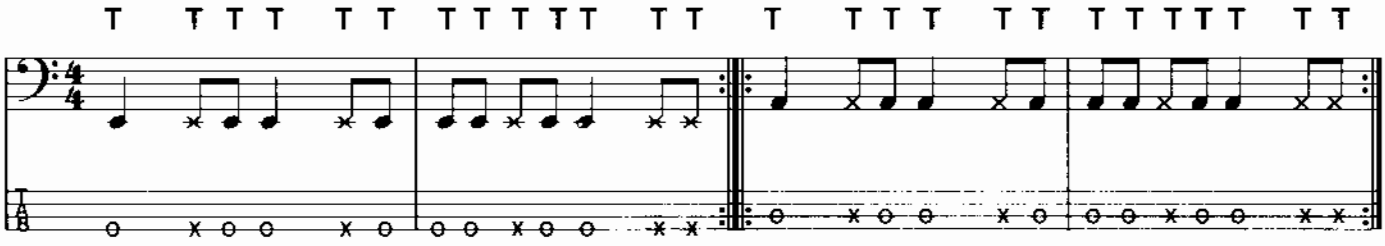
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

EXERCISE 26



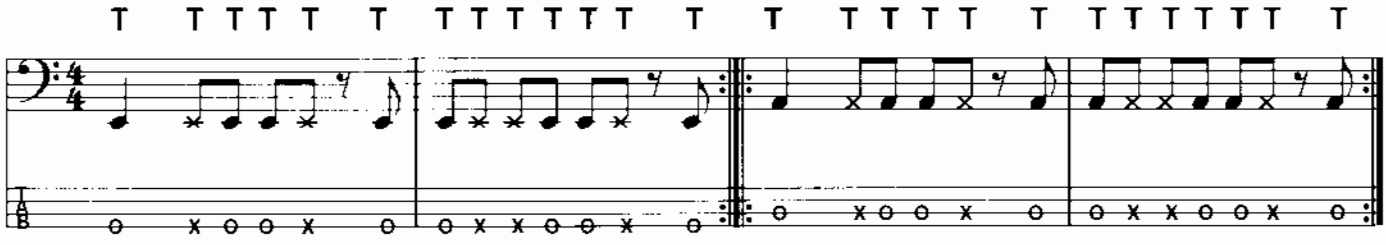
Count 1 2 + 3 4 1 2 + 3 4 etc.

EXERCISE 27



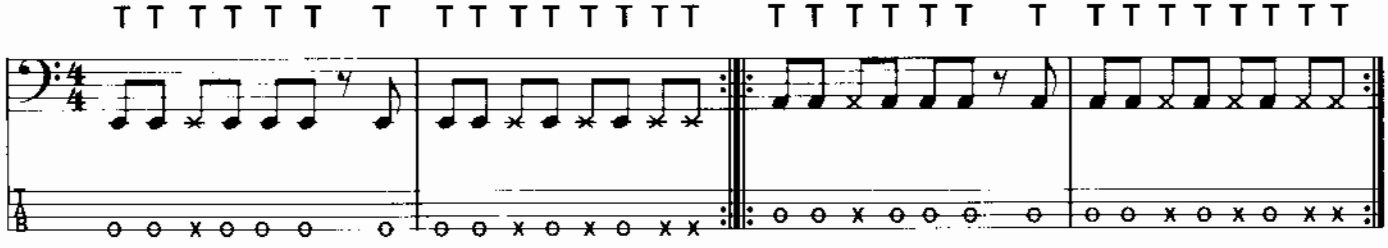
Count **1 2 + 3 4 + 1 + 2 + 3 4 + etc.**

EXERCISE 28



Count **1 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.**

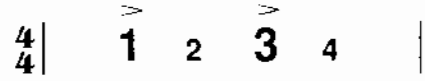
EXERCISE 29



Count **1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.**

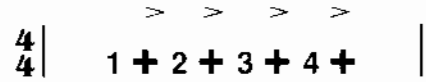
SYNCOPATION

SYNCOPATION is the accenting (indicated >) of a normally unaccented beat e.g. in $\frac{4}{4}$ time the normal accent is on the first and third beats



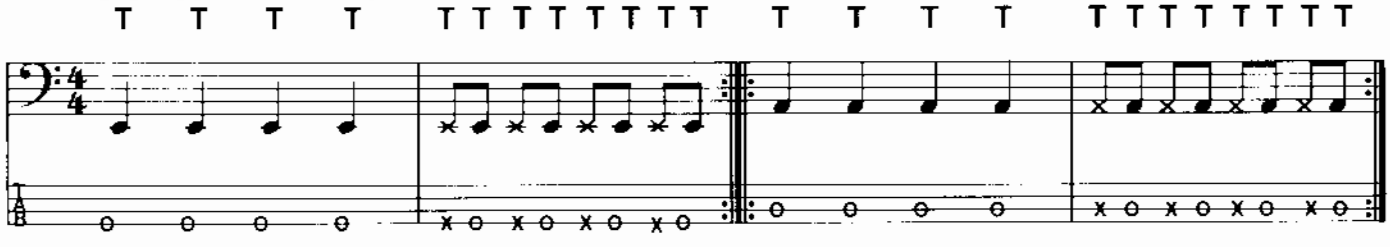
play louder

so an example of syncopation could be:



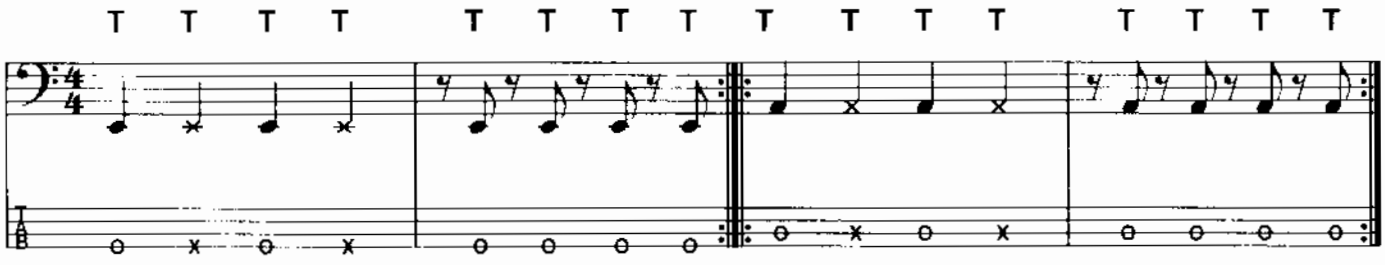
Syncopation is used in all forms of music e.g. Rock, Jazz, Orchestral, Latin American, etc. Its main advantage is that it can make an otherwise plain beat sound interesting due to the 'off beat' rhythm.

EXERCISE 30 ♩ = 120



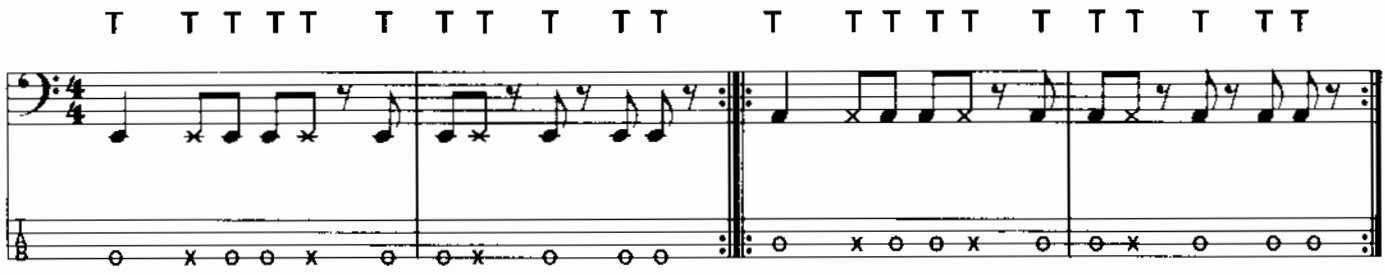
Count **1 2 3 4 1 + 2 + 3 + 4 + etc.**

EXERCISE 31



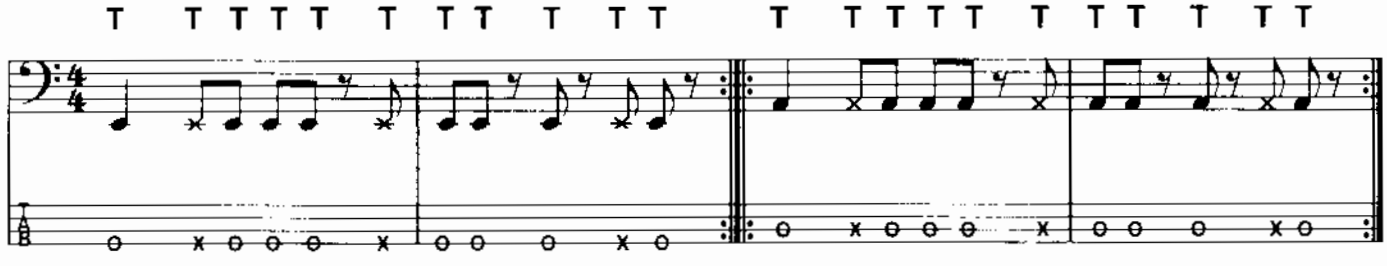
Count **1** **2** **3** **4** 1 + 2 + 3 + 4 + **etc.**

EXERCISE 32



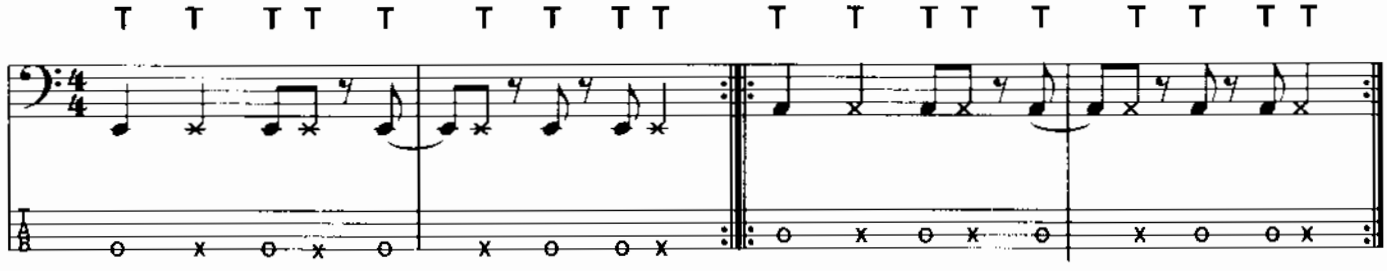
Count **1** **2** + **3** + 4 + **1** + 2 + 3 + **4** + **etc.**

EXERCISE 33



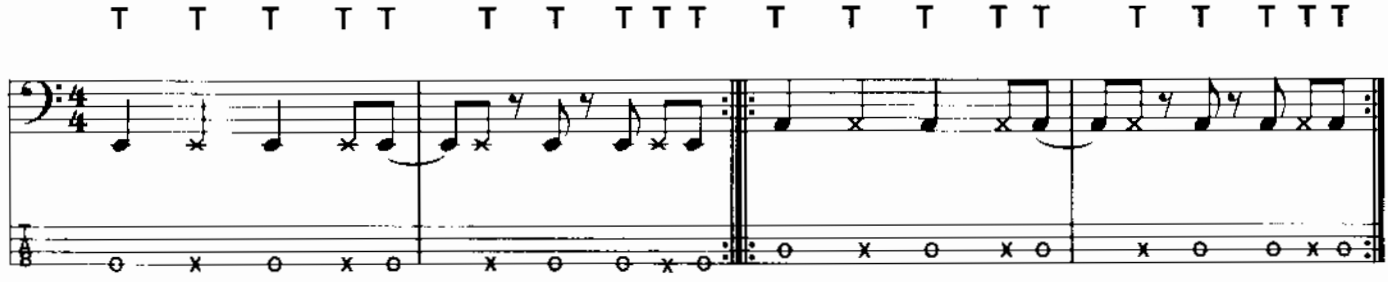
Count **1** **2** + **3** + 4 + **1** + 2 + 3 + **4** + **etc.**

EXERCISE 34



Count **1** **2** **3** + 4 + 1 + 2 + 3 + **4** **etc.**

EXERCISE 35

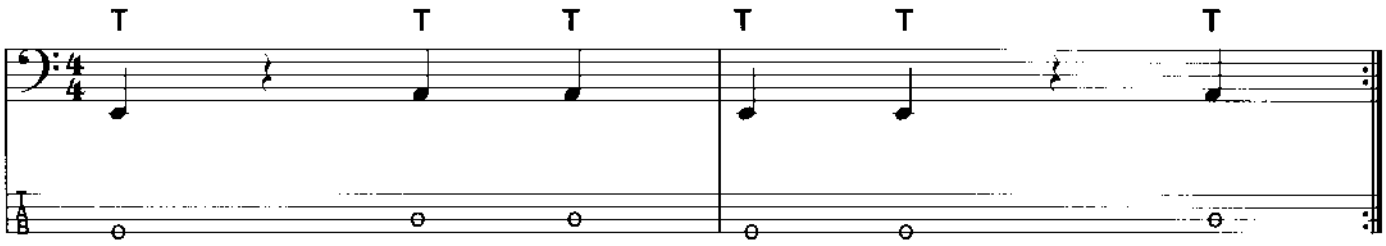


Count **1** **2** **3** **4** + 1 + 2 + 3 + **4** + **etc.**

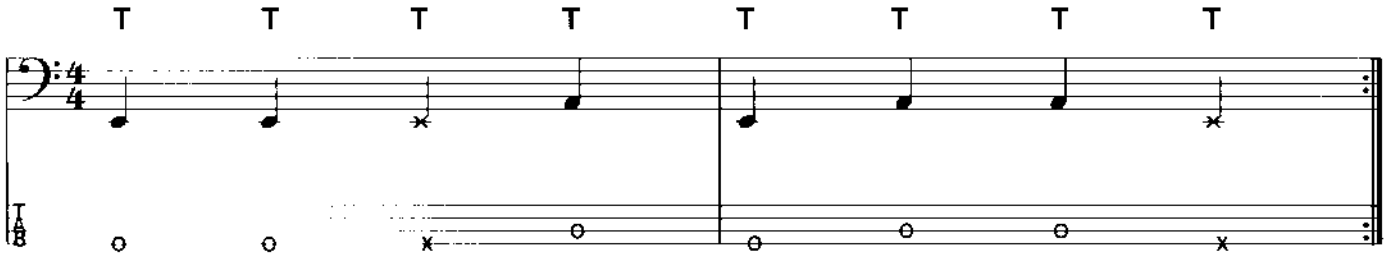
PLAYING ON TWO STRINGS.

♩ = 100

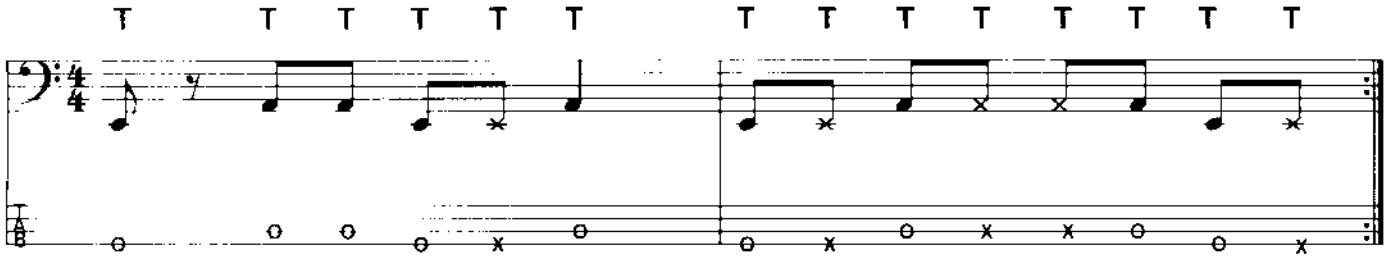
EXERCISE 36



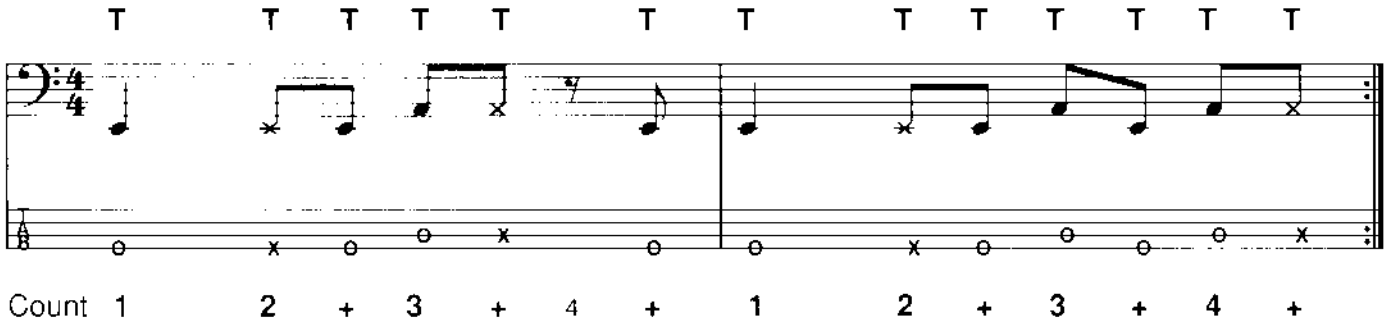
EXERCISE 37



EXERCISE 38



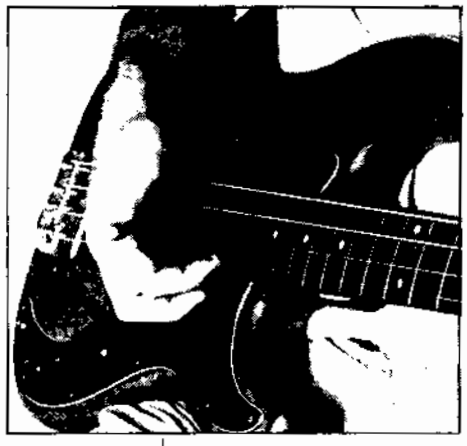
EXERCISE 39

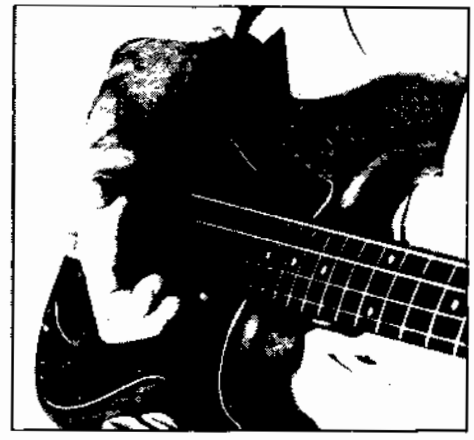


SECTION TWO

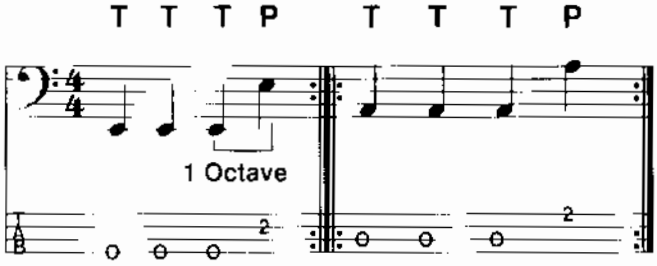
THE POPPING EFFECT (INDICATED BY P)

THE POPPING EFFECT is achieved by pulling the string with the index or middle finger of your right hand (indicated by P) and at the same time turning the wrist outwards and then releasing it. As it snaps back on the finger board and frets it produces a more attacking rhythmic sound than that produced by the thumb alone. If a 'popped' note is to be played following a slapped note you should place P under the string about to be popped at the same time the Thumb (T) hits the note to be slapped. e.g. The two actions should be done in the one movement. In this section all the popping exercises are played using octaves (notes of the same letter name that are 12 semitones apart).



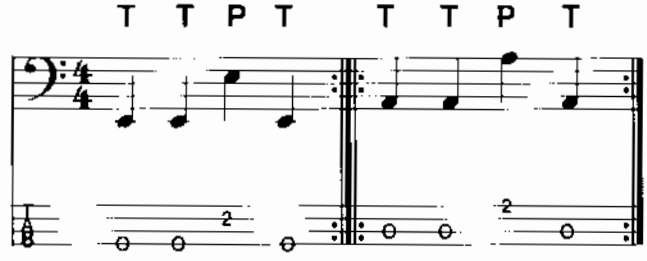


EXERCISE 40 ♩ = 132

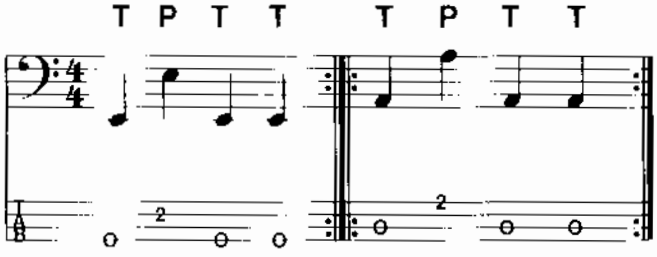


Count **1 2 3 4 etc.**

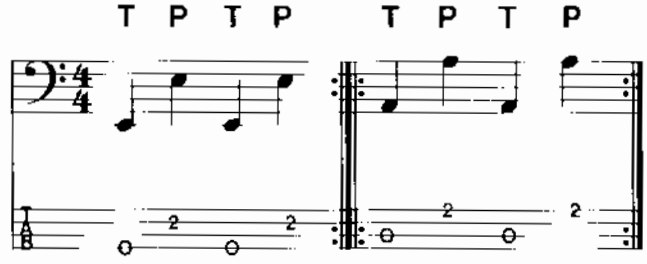
EXERCISE 41



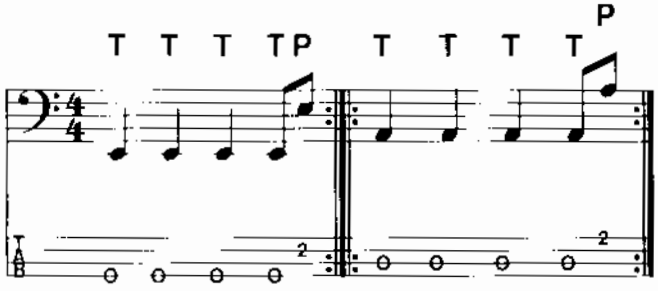
EXERCISE 42



EXERCISE 43

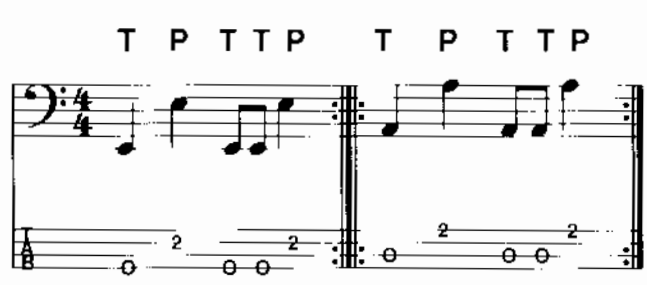


EXERCISE 44



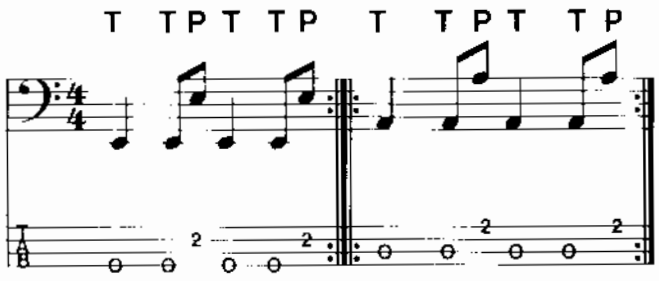
Count **1 2 3 4 + etc.**

EXERCISE 45



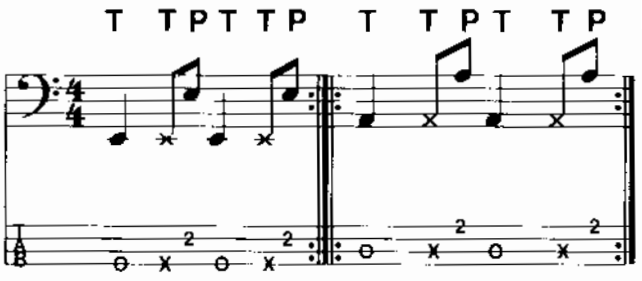
Count **1 2 3 + 4 etc.**

EXERCISE 46



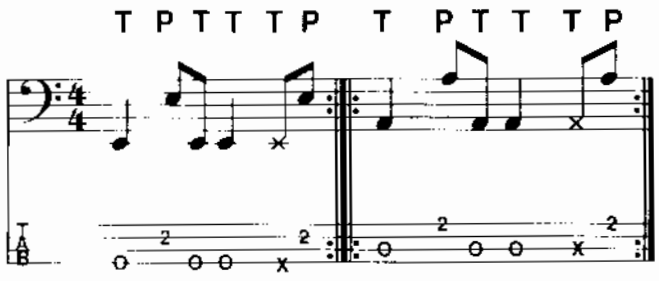
Count 1 2 + 3 4 + **etc.**

EXERCISE 47



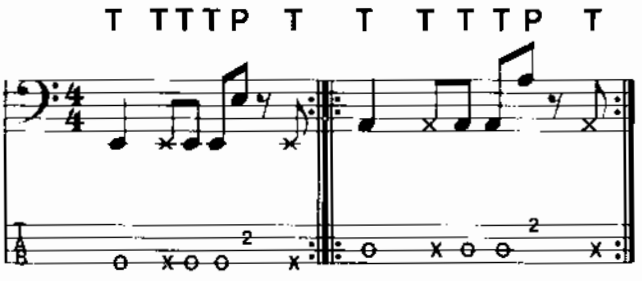
Count 1 2 + 3 4 + **etc.**

EXERCISE 48



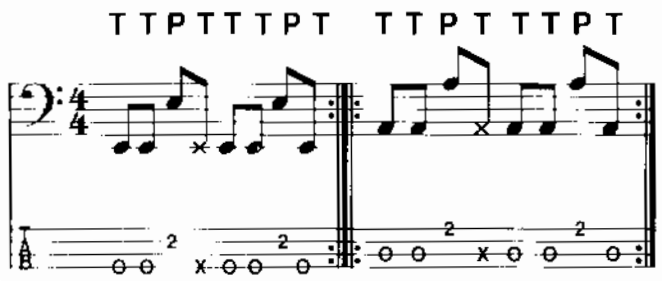
Count 1 2 + 3 4 + **etc.**

EXERCISE 49



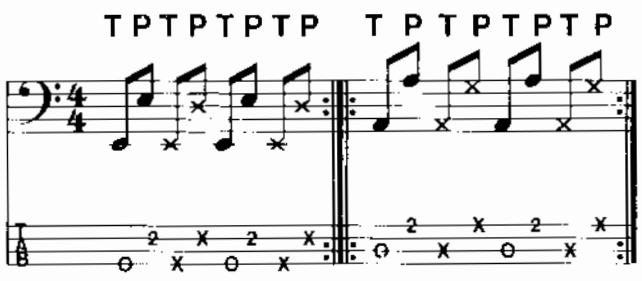
Count 1 2 + 3 + 4 + **etc.**

EXERCISE 50



Count 1 + 2 + 3 + 4 + **etc.**

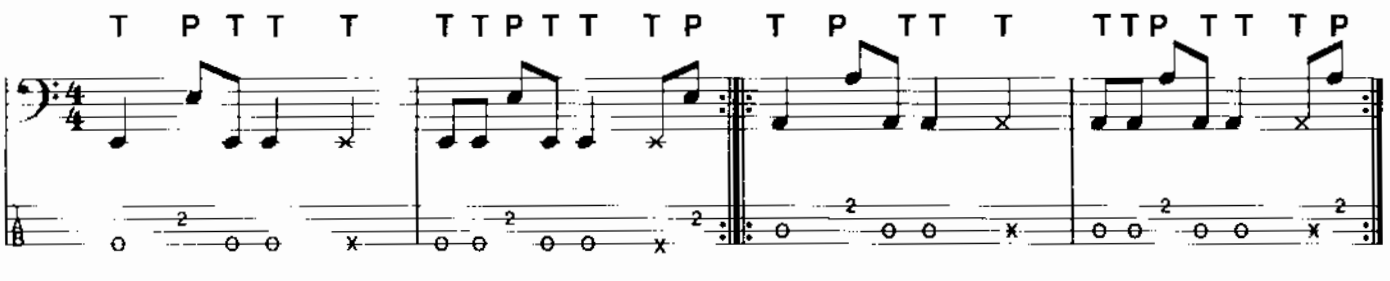
EXERCISE 51



Count 1 + 2 + 3 + 4 + **etc.**

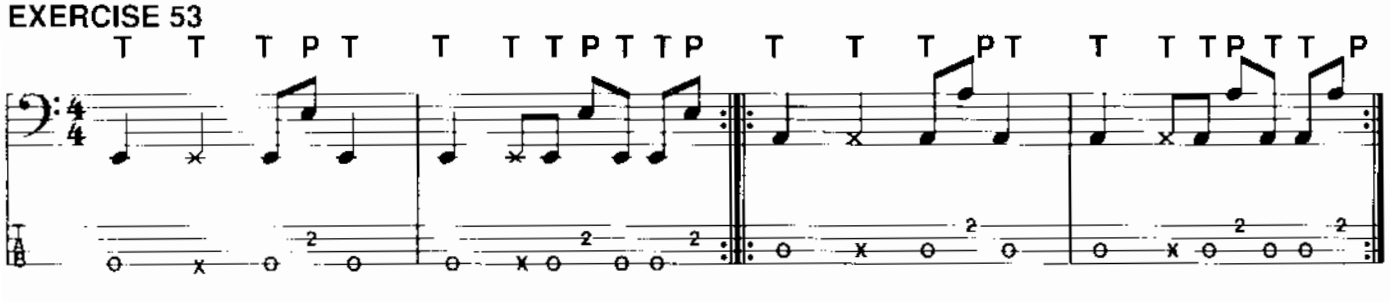
Some of the exercises in this book have two recommended tempos. The first is slower to enable you to practise at an easier speed and the second faster tempo can be used once confident enough. Tempos in between the suggested two can be used to gradually build speed.

EXERCISE 52 ♩ = 88 / 120



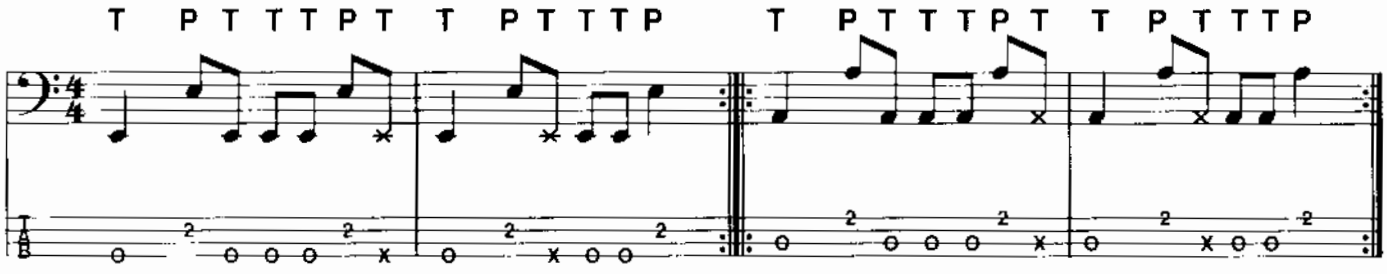
Count 1 2 + 3 4 1 + 2 + 3 4 + **etc.**

EXERCISE 53



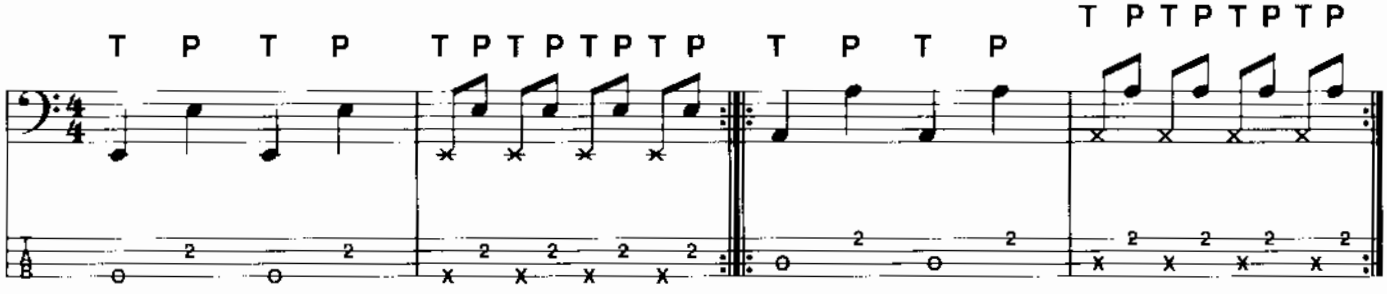
Count 1 2 3 + 4 1 2 + 3 + 4 + **etc.**

EXERCISE 54



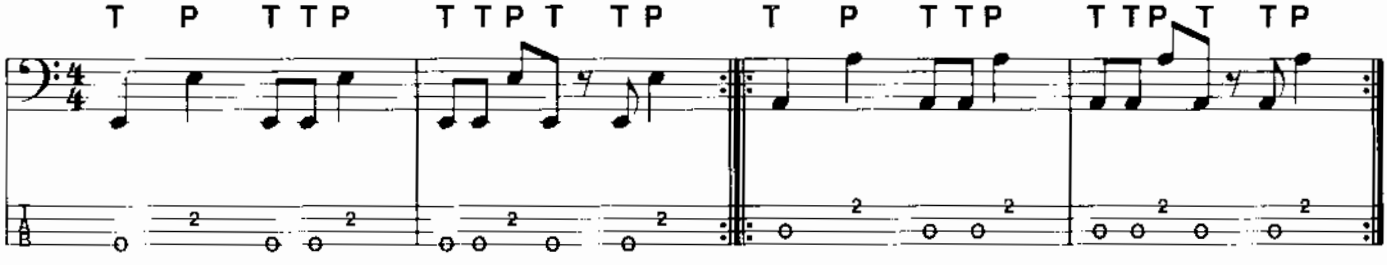
Count 1 2 + 3 + 4 + 1 2 + 3 + 4 etc.

EXERCISE 55



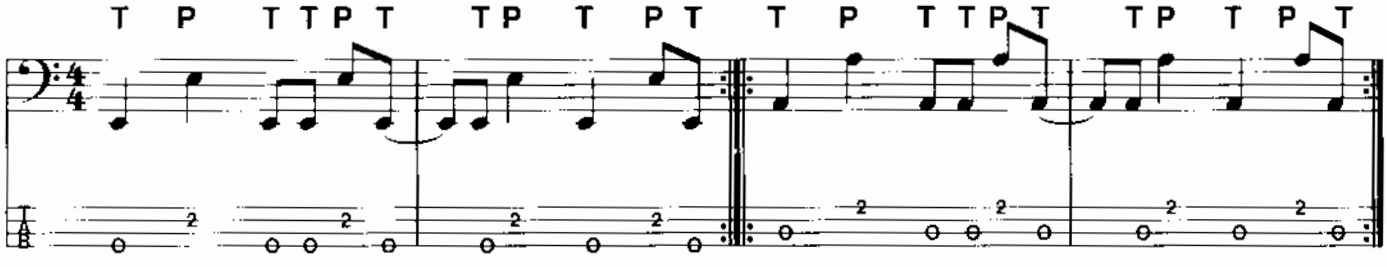
Count 1 2 3 4 1 + 2 + 3 + 4 + etc.

EXERCISE 56



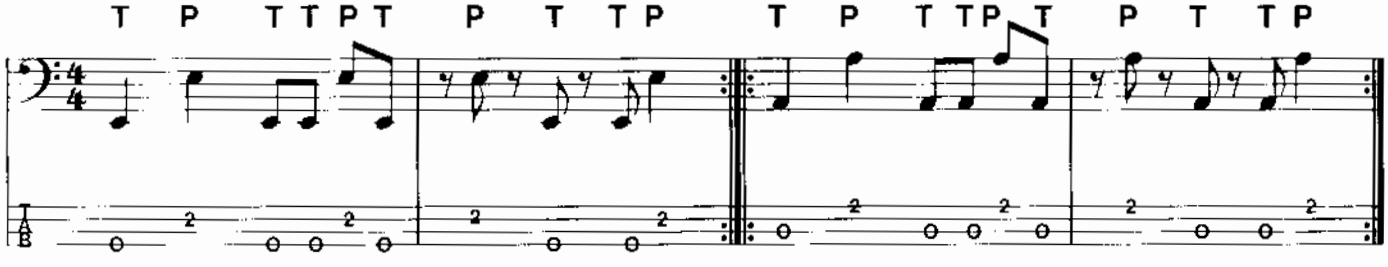
Count 1 2 3 + 4 1 + 2 + 3 + 4 etc.

EXERCISE 57



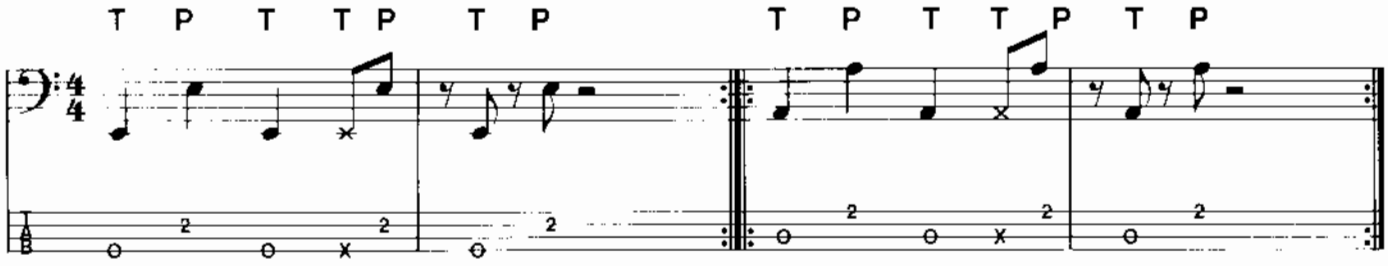
Count 1 2 3 + 4 + 1 + 2 3 4 + etc.

EXERCISE 58



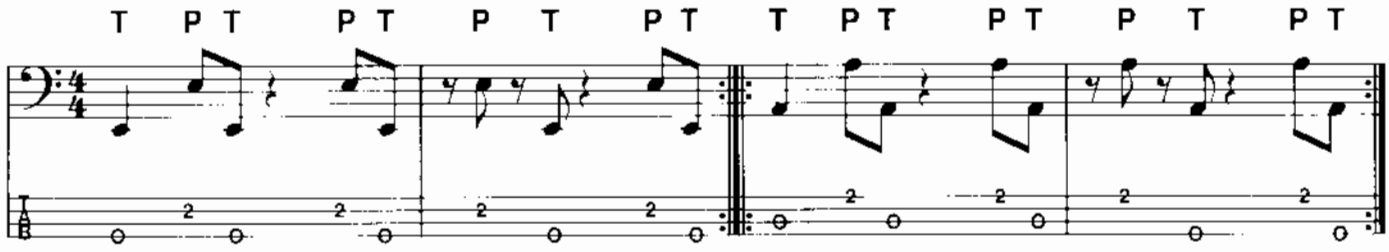
Count 1 2 3 + 4 + 1 + 2 + 3 + 4 etc.

EXERCISE 59



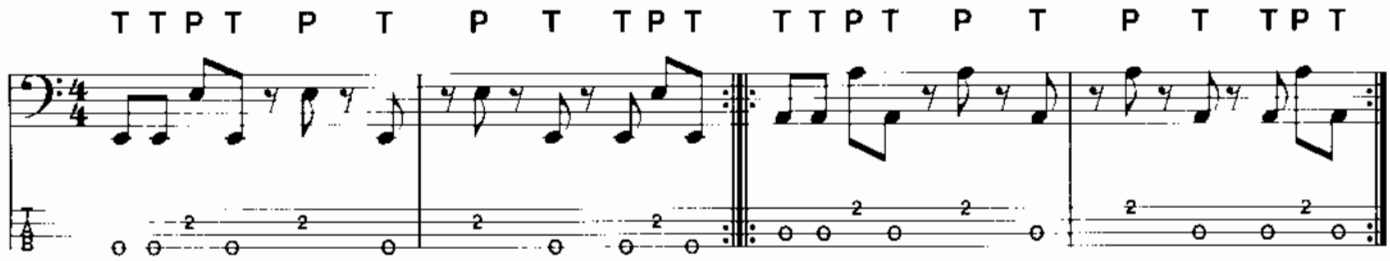
Count **1 2 3 4 +** 1 + 2 + 3 4 **etc.**

EXERCISE 60



Count **1 2 + 3 4 +** 1 + 2 + 3 **4 +** **etc.**

EXERCISE 61

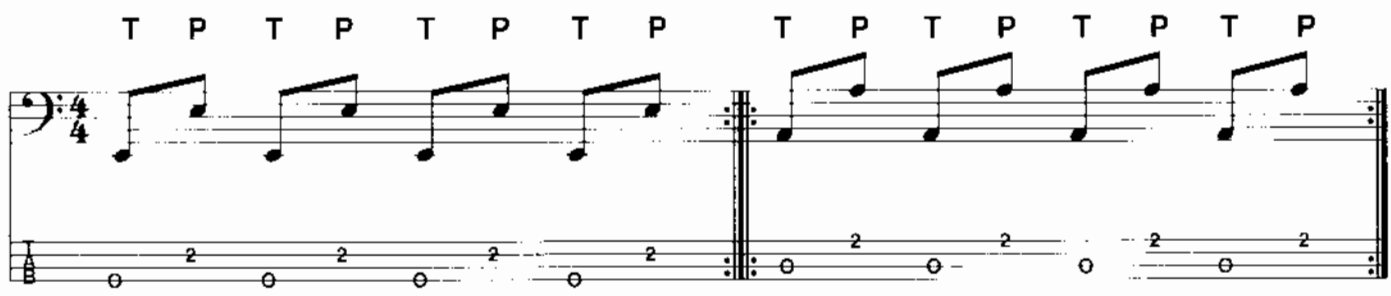


Count **1 + 2 +** 3 + 4 + 1 + 2 + 3 + **4 +** **etc.**

SIX BASIC RHYTHM FIGURES AND DIFFERENT COMBINATIONS

1. EIGHTH NOTES

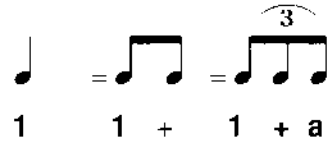
EXERCISE 62 ♩ = 88



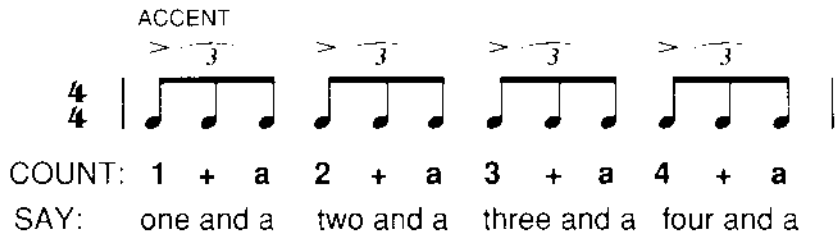
Count **1 + 2 + 3 + 4 +** **etc.**

2. TRIPLETS

A **TRIPLET** is a group of three notes played in the same time as two notes of the same kind. The most common triplets are eighth note triplets, indicated by a curved line with the figure **3** above it.



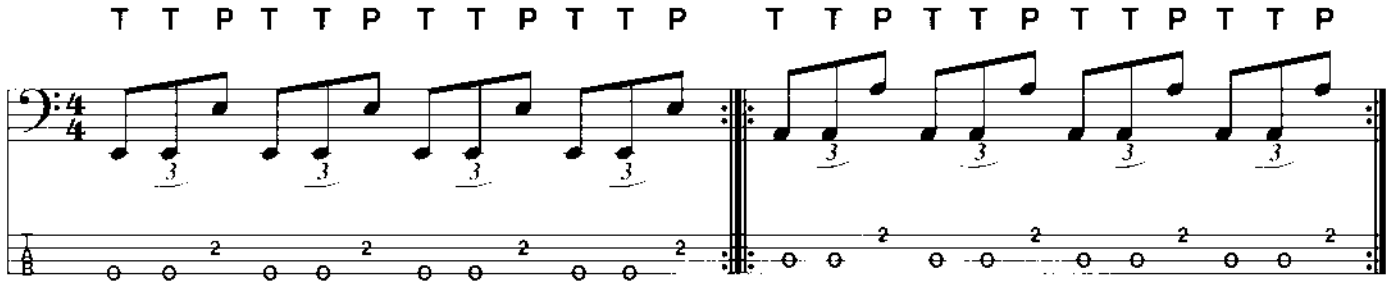
The triplet is used frequently in rock and jazz playing. They should be played with an accent on the first note of each group of three (i.e. accent each note that falls "on" the beat).



Triplets can be used on any kind of rhythm symbols like half, quarter, eighth notes etc. In Ex. 63 there are three even eighth notes in one beat instead of the normal two.

In later exercises quarter note triplets are introduced.

EXERCISE 63



Count **1 + a 2 + a 3 + a 4 + a etc.**

More triplet exercises are given in the last section.

Darryl Jones (Bass player with Sting)

EIGHTH AND SIXTEENTH NOTES

The following exercises introduce rhythms that combine eighth and sixteenth notes.

It is important to practice counting out the rhythm patterns before attempting to play the exercises.

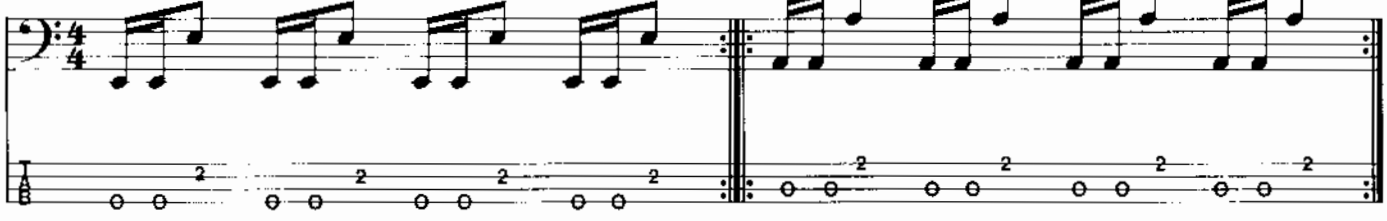
3. $\frac{4}{4}$

Count **1** e + a **2** e + a **3** e + a **4** e + a

♩ = 66 / 88

EXERCISE 64 A

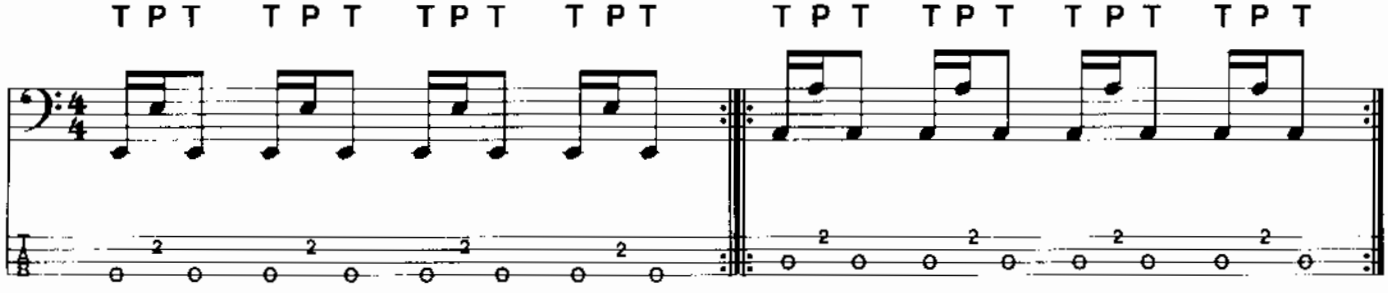
T T P T T P T T P T T P T T P T T P T T P T T P



Count **1** e + a **2** e + a **3** e + a **4** e + a **etc.**

EXERCISE 64 B

T P T T P T T P T T P T T P T T P T T P T T P T

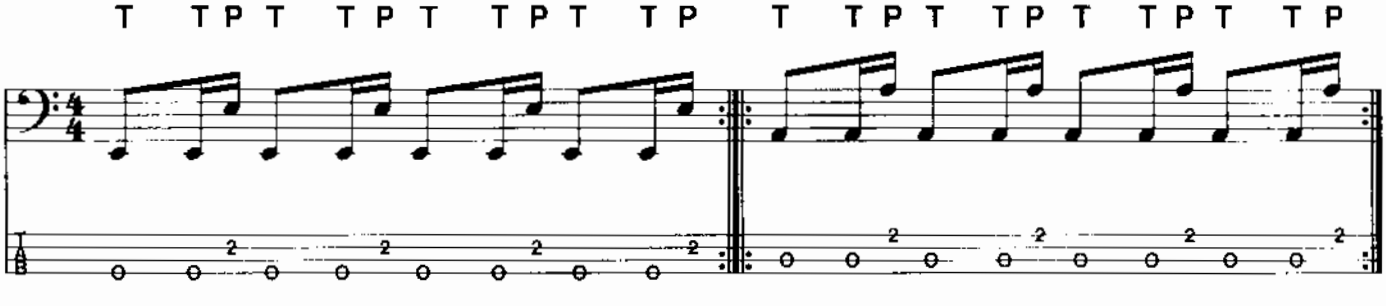


4. $\frac{4}{4}$

Count **1** e + **a** **2** e + **a** **3** e + **a** **4** e + **a**

EXERCISE 65 A

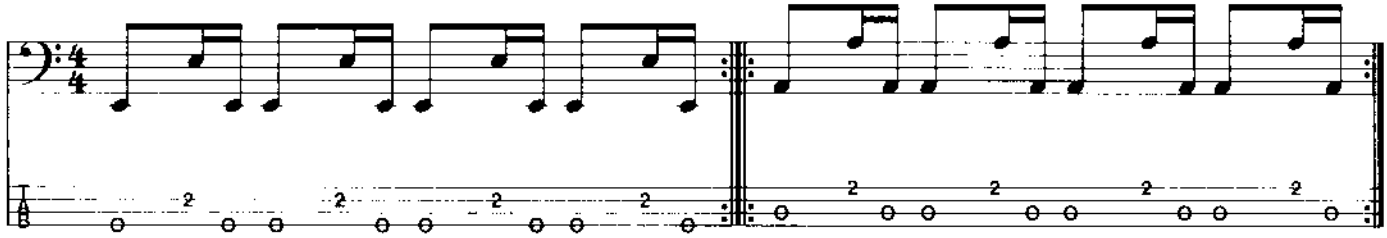
T T P T T P T T P T T P T T P T T P T T P T T P



Count **1** e + **a** **2** e + **a** **3** e + **a** **4** e + **a** **etc.**

EXERCISE 65 B

T P T T P T T P T T P T T P T T P T T P T T P T

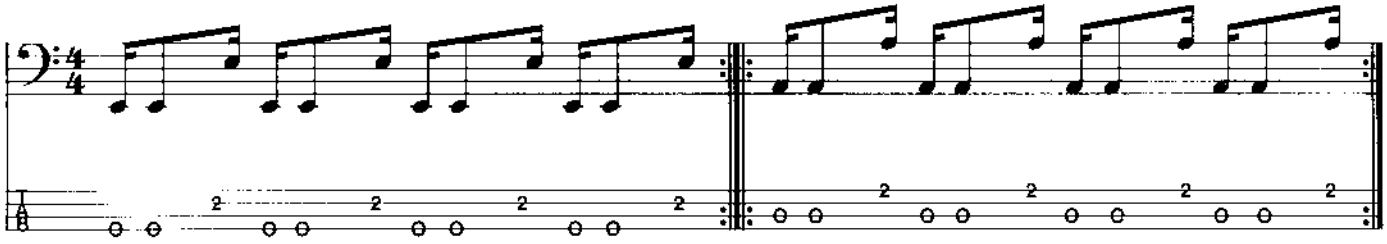


5.

Count **1 e + a 2 e + a 3 e + a 4 e + a**

EXERCISE 66 A

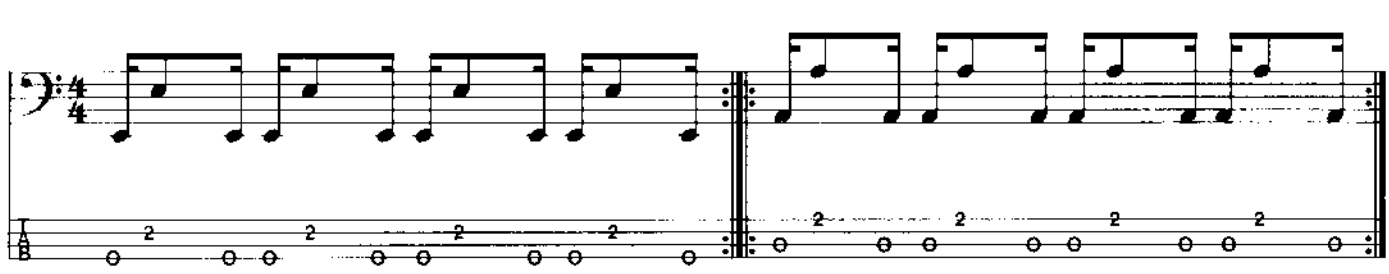
T T P T T P T T P T T P T T P T T P T T P T T P



Count **1 e + a 2 e + a 3 e + a 4 e + a** **etc.**

EXERCISE 66 B

T P T T P T T P T T P T T P T T P T T P T T P T



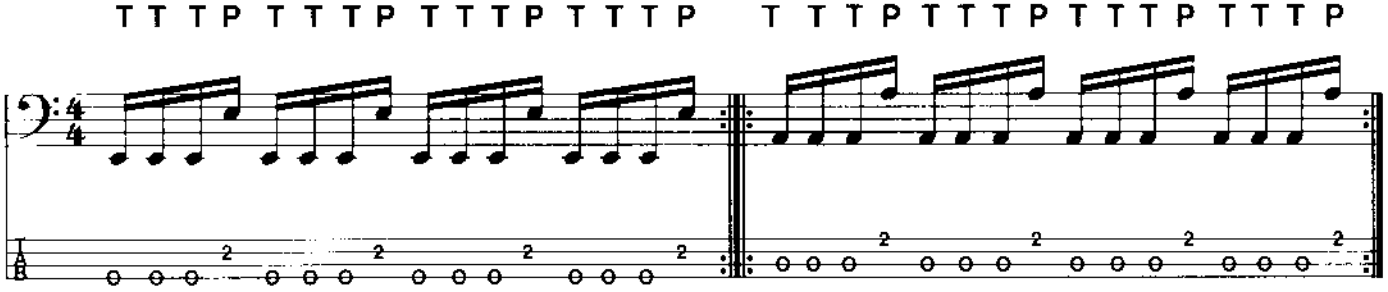
6.

Count **1 e + a 2 e + a 3 e + a 4 e + a**

Say one e and a two e and a three e and a four e and a

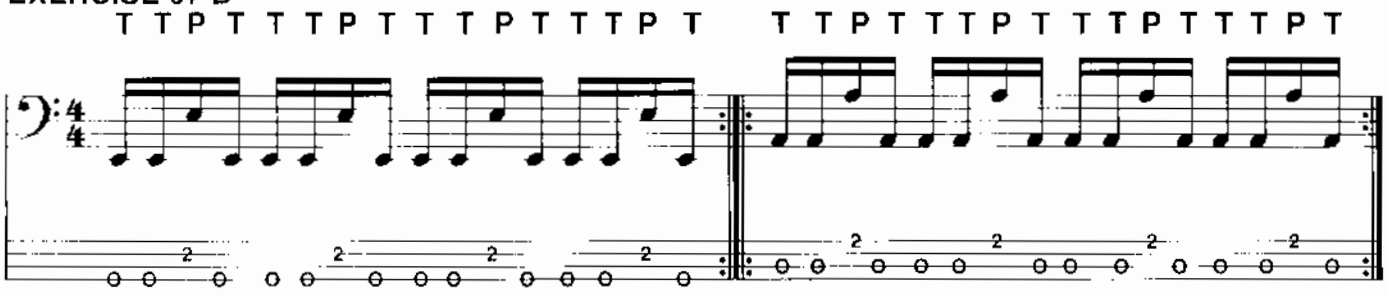
EXERCISE 67 A

T T T P T T T P T T T P T T T P T T T P T T T P T T T P T T T P

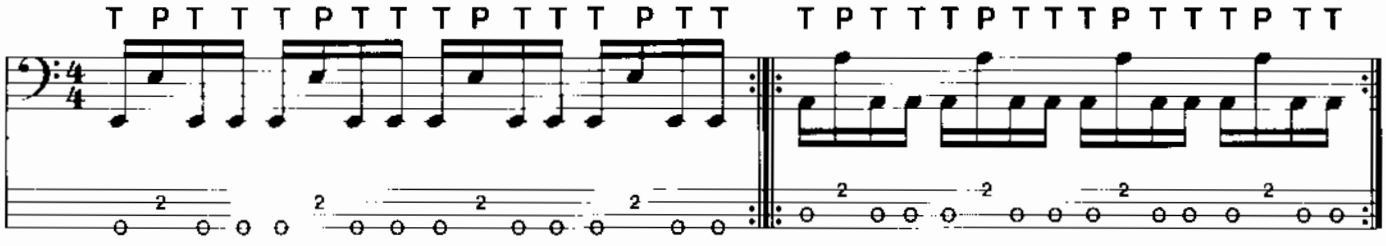


Count **1 e + a 2 e + a 3 e + a 4 e + a** **etc.**

EXERCISE 67 B



EXERCISE 67 C

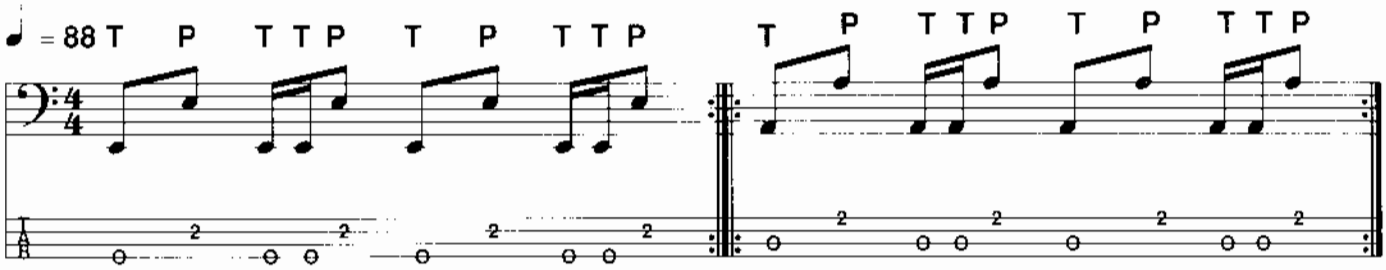


Marcus Miller (ex. Miles Davis)

Victor Baily (Weather Report)

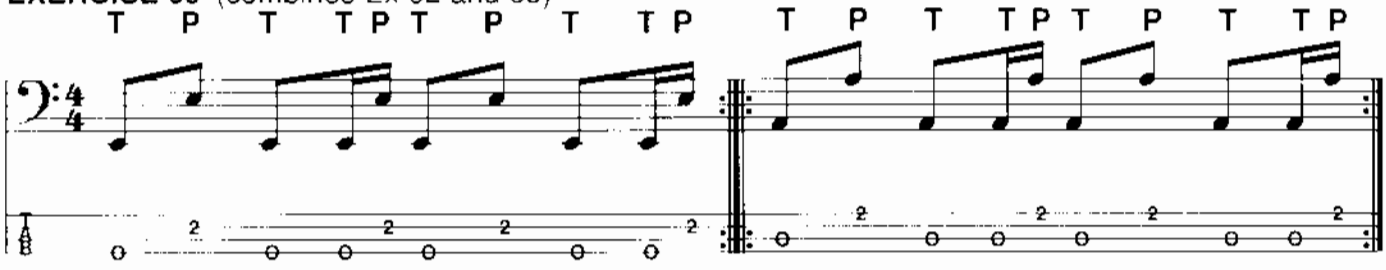
Exercises 68 to 76 are combinations from the six basic rhythms (introduced in Exercises 62 to 67).

EXERCISE 68 (combines Ex 62 and 64)



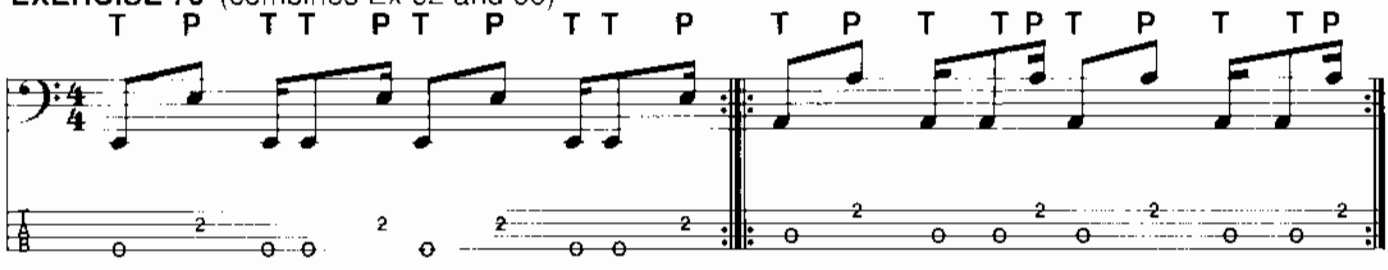
Count **1 + 2 e + a 3 + 4 e + a etc.**

EXERCISE 69 (combines Ex 62 and 65)



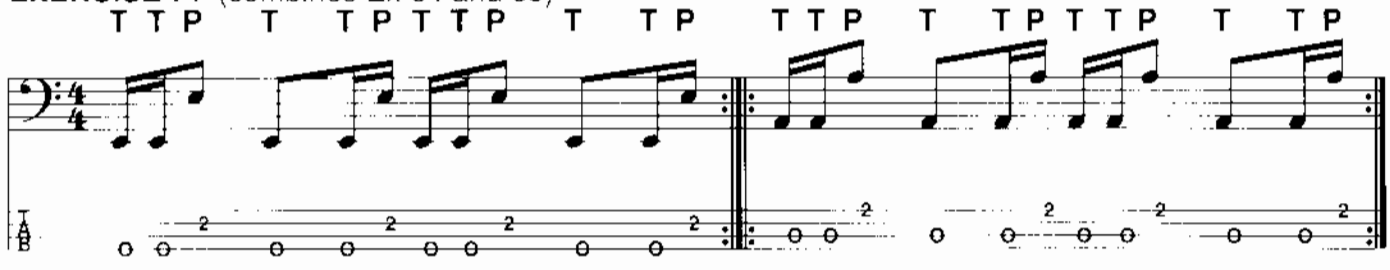
Count **1 + 2 e + a 3 + 4 e + a etc.**

EXERCISE 70 (combines Ex 62 and 66)



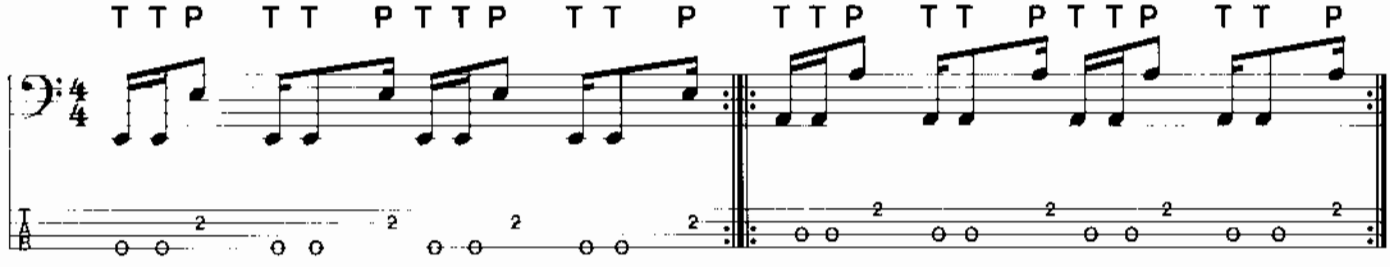
Count **1 + 2 e + a 3 + 4 e + a etc.**

EXERCISE 71 (combines Ex 64 and 65)



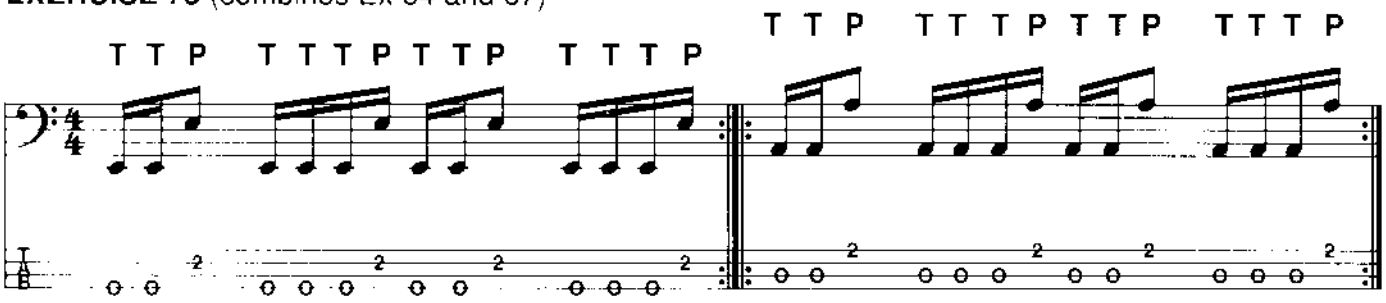
Count **1 e + a 2 e + a 3 e + a 4 e + a etc.**

EXERCISE 72 (combines Ex 64 and 66)



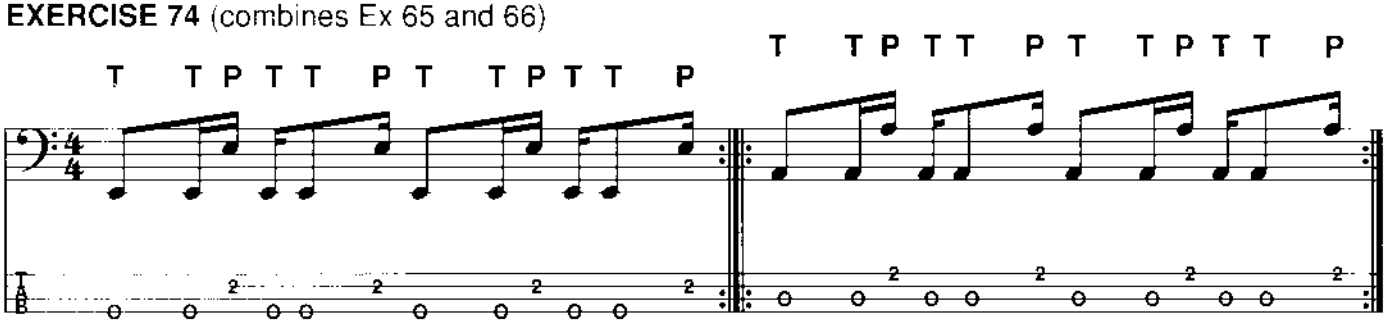
Count **1 e + a 2 e + a 3 e + a 4 e + a etc.**

EXERCISE 73 (combines Ex 64 and 67)



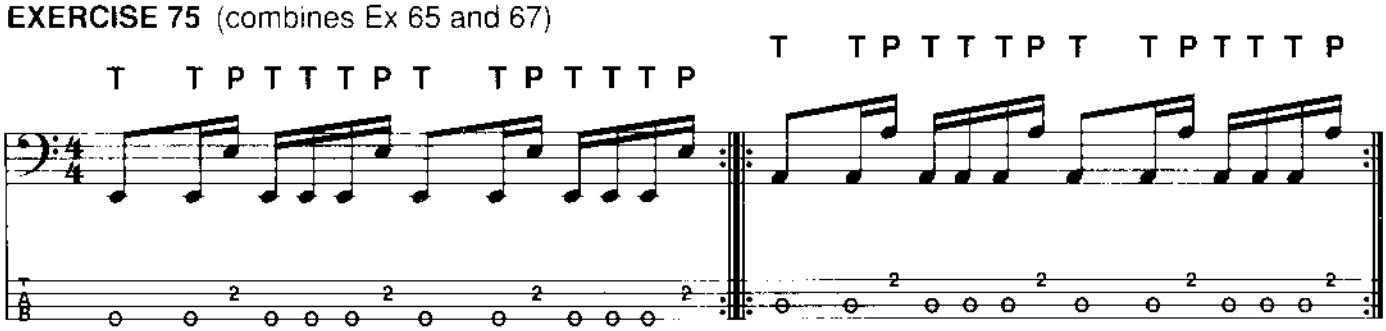
Count **1 e + a 2 e + a 3 e + a 4 e + a** **etc.**

EXERCISE 74 (combines Ex 65 and 66)



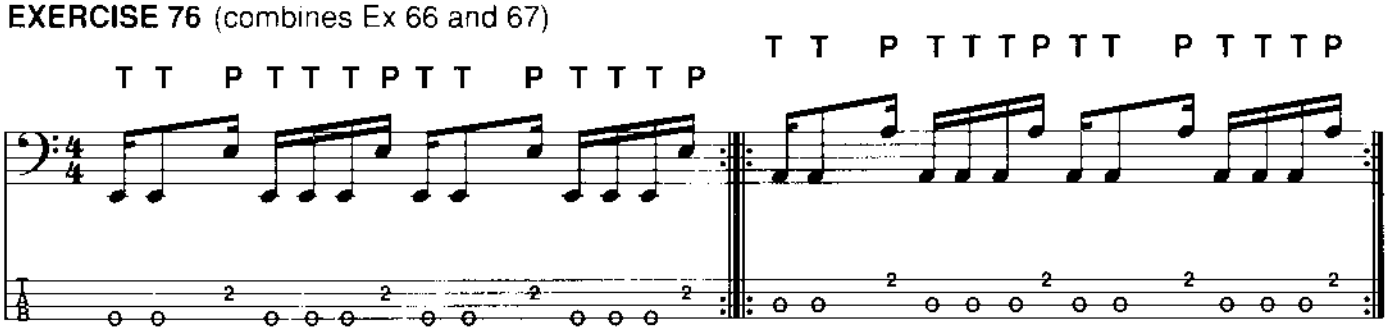
Count **1 e + a 2 e + a 3 e + a 4 e + a** **etc.**

EXERCISE 75 (combines Ex 65 and 67)



Count **1 e + a 2 e + a 3 e + a 4 e + a** **etc.**

EXERCISE 76 (combines Ex 66 and 67)



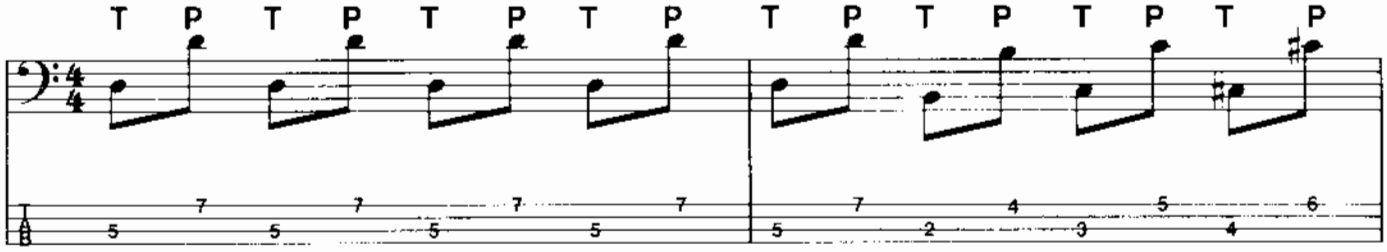
Count **1 e + a 2 e + a 3 e + a 4 e + a** **etc.**

Combinations can be made between any patterns from Ex 62 to Ex 67. These octave exercises are not only good as technical training but also useful for rhythm understanding.

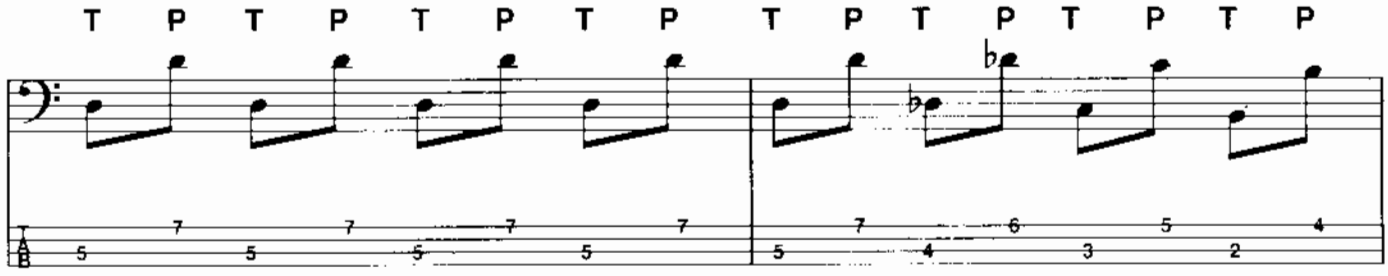
If you are comfortable with the above exercises, use their rhythms on Ex. 77.

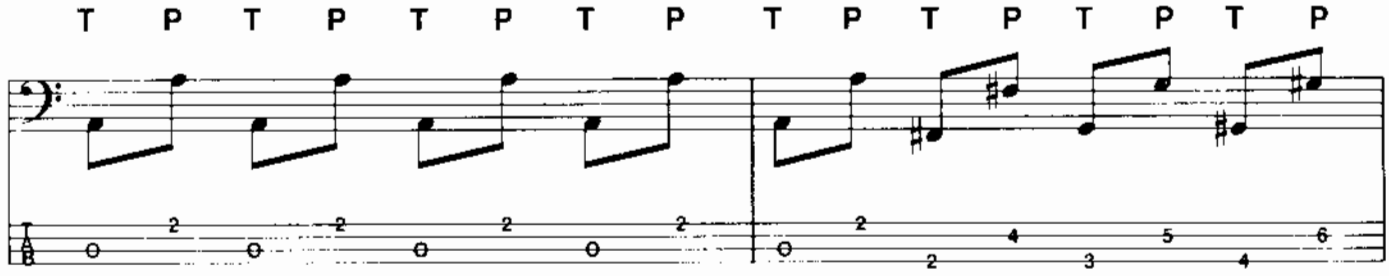
The following exercise involves playing notes further up the neck of the bass guitar.

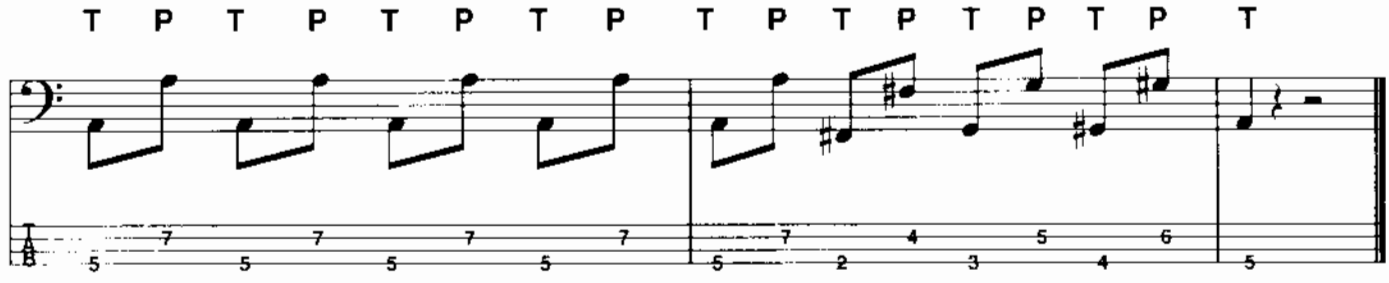
EXERCISE 77



Count **1 + 2 + 3 + 4 + etc.**

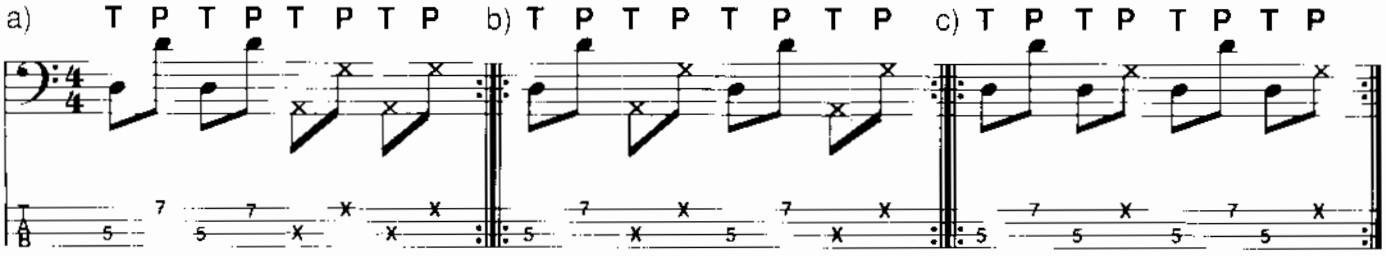






The next exercise incorporates ghost notes

EXERCISE 78



Count 1 + 2 + 3 + 4 + **etc.**

Different combinations can be made as to where to play ghost note.

Go back to Ex. 77 and use ghost notes as shown in Ex 78

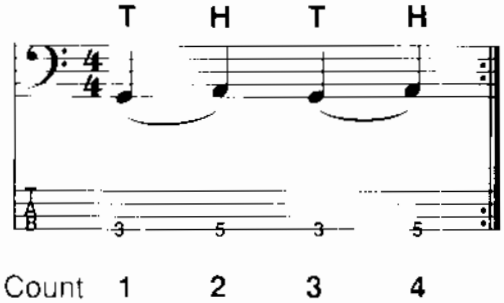
SECTION THREE

Hammer - On (Indicated by H) and Lift - Off (Indicated by L) notes.

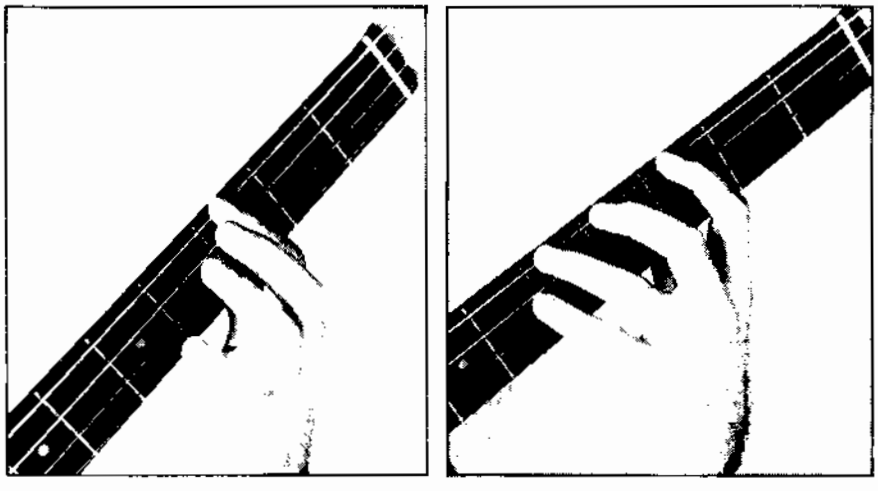
THE HAMMER - ON

A **"HAMMER - ON "** refers to the technique of sounding a note without actually picking the string with the right hand. The sound is produced by striking the string with one of the left hand fingers.

In the exercise below, only the G note is picked, and the third finger " hammers - on" firmly to produce the sound of the A note. The hammered - on note is always higher in pitch than the note proceeding it.



Count 1 2 3 4

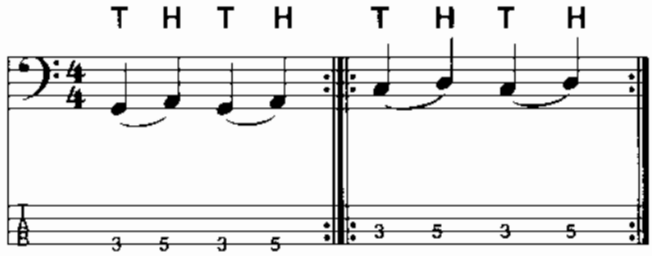


The hammer - on effect is indicated by the curved line, and the 'H' above the hammered - on note. Remember that the second note (A), is not picked; the sound is produced entirely by the third finger 'hammering - on' to the string.

You must be very careful with the timing of the hammer on. Both the G and A notes are quarter notes and each should have an equal time value when played (regardless of the hammer - on technique).

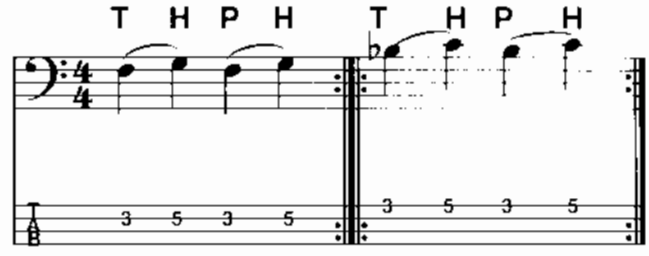
A **"LIFT - OFF "** note is achieved by playing a note with the left hand then quickly lifting off one finger while leaving another on the same string which is still fretting a note. The second note will always be lower than the first one. The lift - off note is like a reversed hammer - on. (see photo.)

EXERCISE 79 ♩ = 160

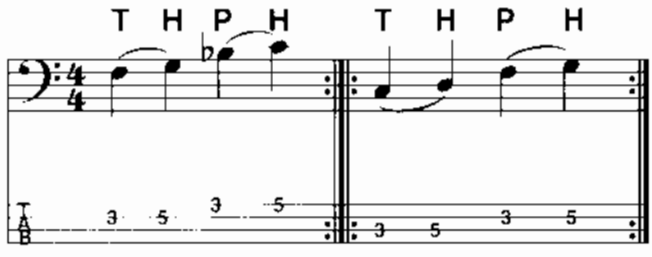


Count 1 2 3 4 etc.

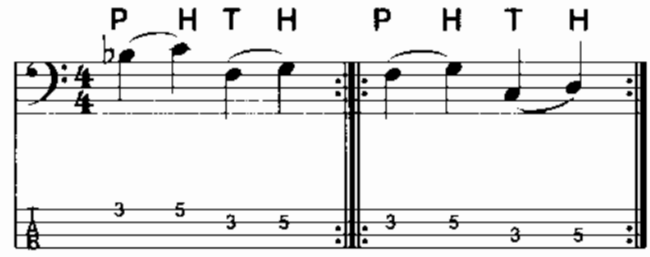
EXERCISE 80



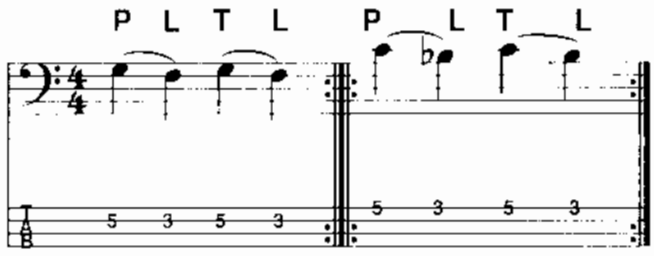
EXERCISE 81



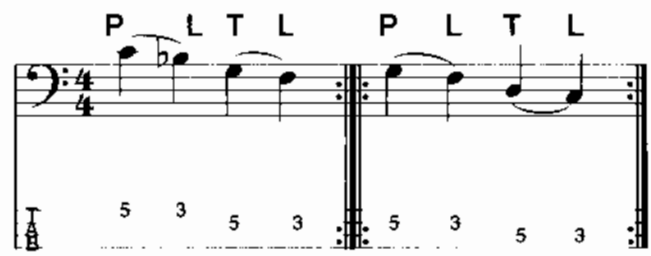
EXERCISE 82



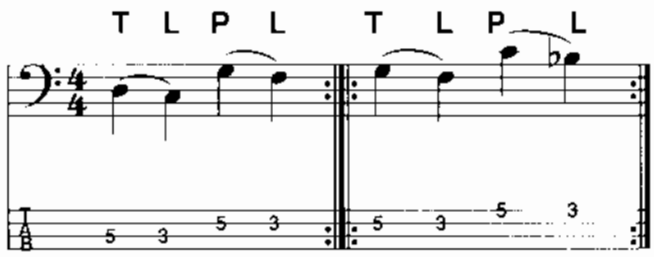
EXERCISE 83



EXERCISE 84



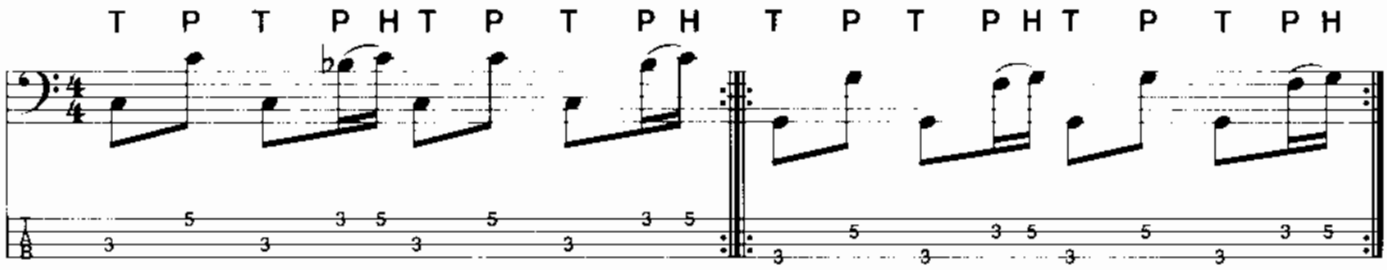
EXERCISE 85



Marcus Miller (ex. Miles Davis)

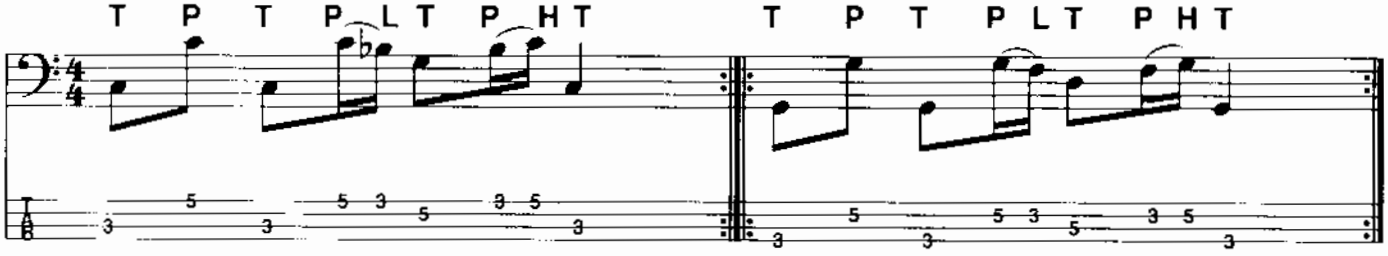
♩ = 100

EXERCISE 86



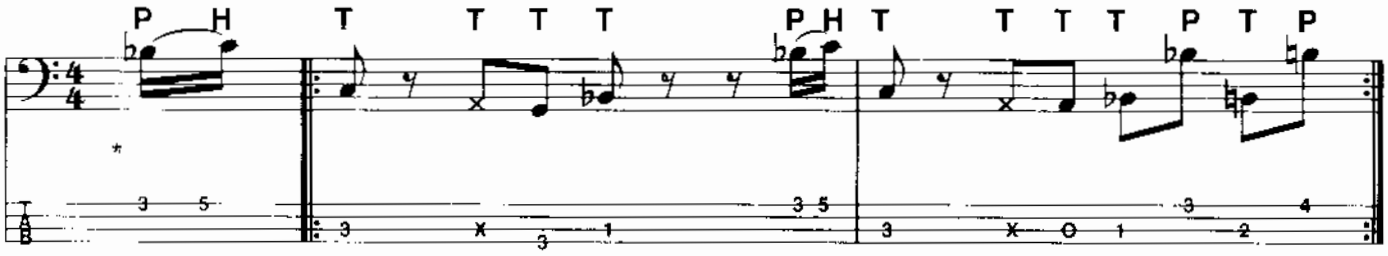
Count **1 + 2 e + a 3 + 4 e + a etc.**

EXERCISE 87



Count 1 + 2 e + a 3 e + a 4 etc.

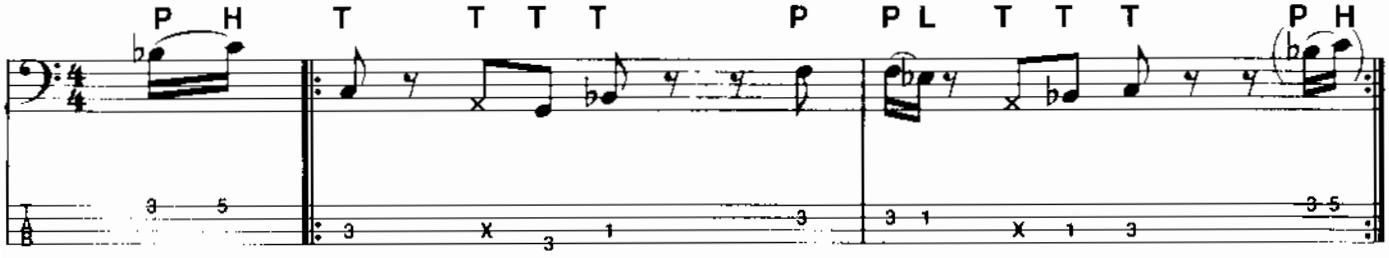
EXERCISE 88



Count + a 1 + 2 + 3 + 4e + a 1 + 2 + 3 + 4 +

* **Lead-In -** a note or notes occuring before the first bar of music (also called "Anacrusis" or "pick-up" notes).

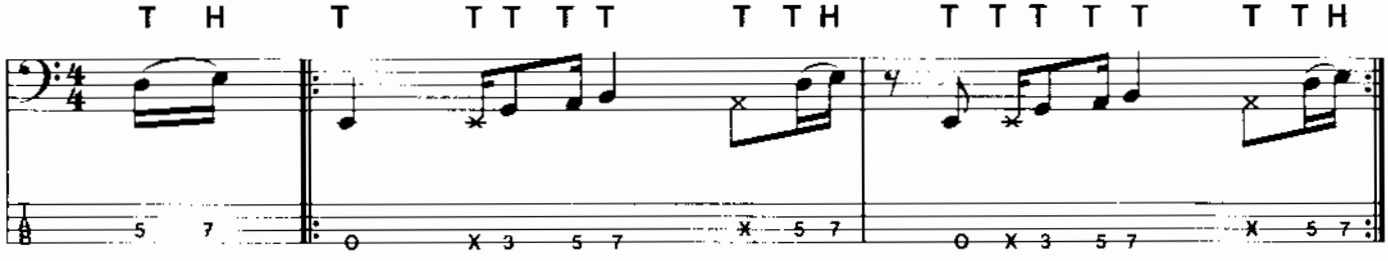
EXERCISE 89



Count + a 1 + 2 + 3 + 4 + 1 e + a 2 + 3 + 4e + a

( ) the notes in brackets are only played when exercises are repeated.

EXERCISE 90

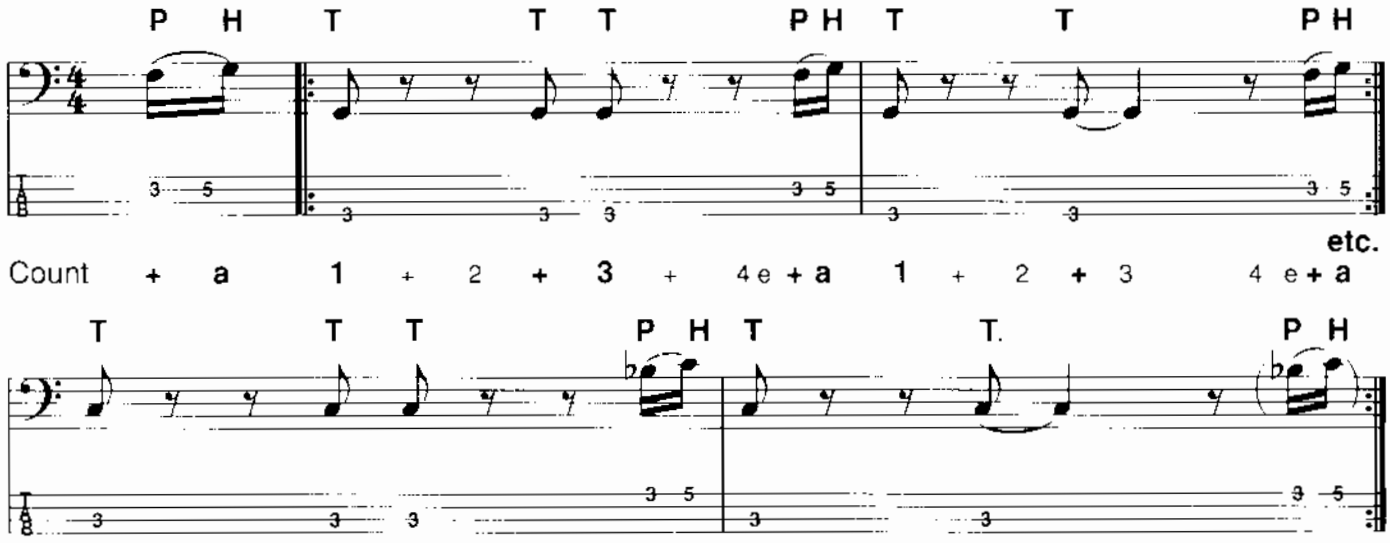


Count + a 1 2 e + a 3 4 e + a 1 + 2 e + a 3 4 e + a

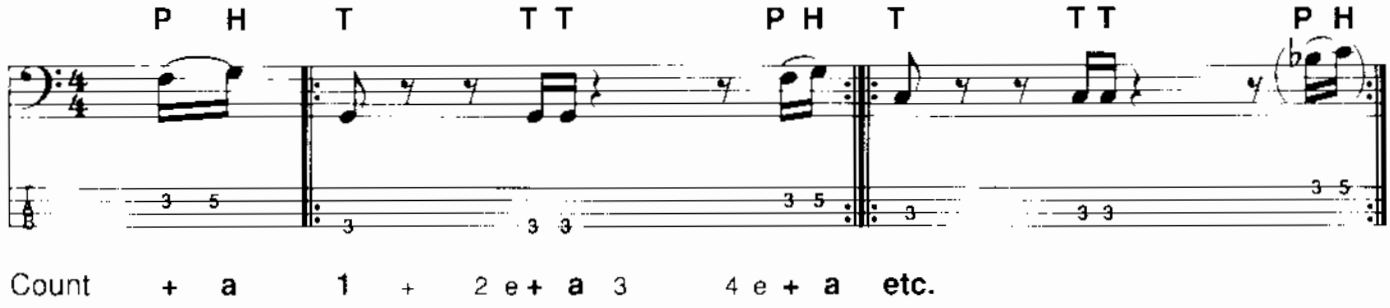
FIVE BASIC RHYTHM PATTERNS

The following five exercises all contain the same notes but each one has different timing on the 2nd and 3rd beats of the bar.

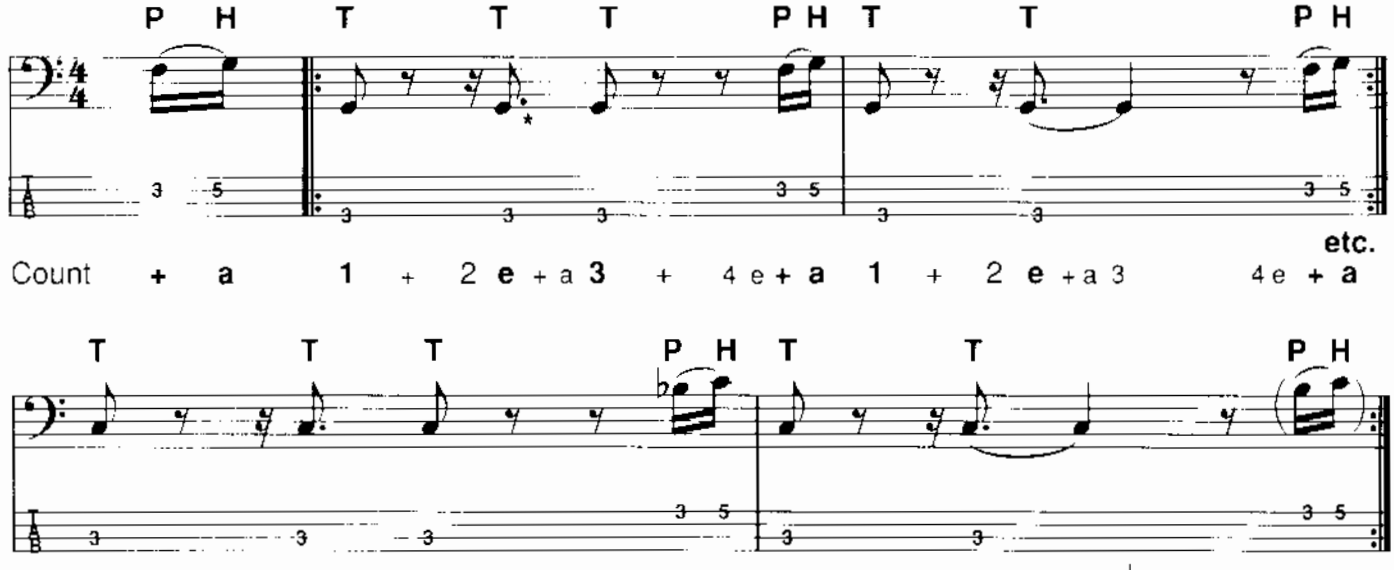
EXERCISE 91 ♩ = 120



EXERCISE 92



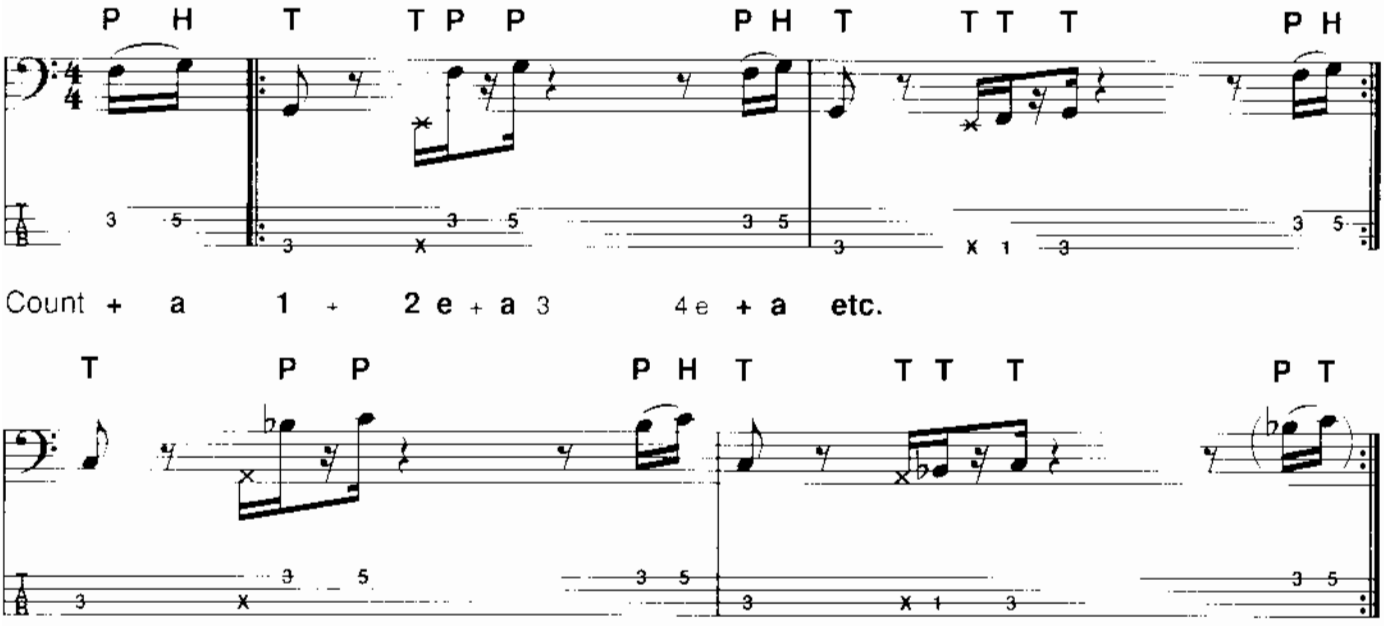
EXERCISE 93



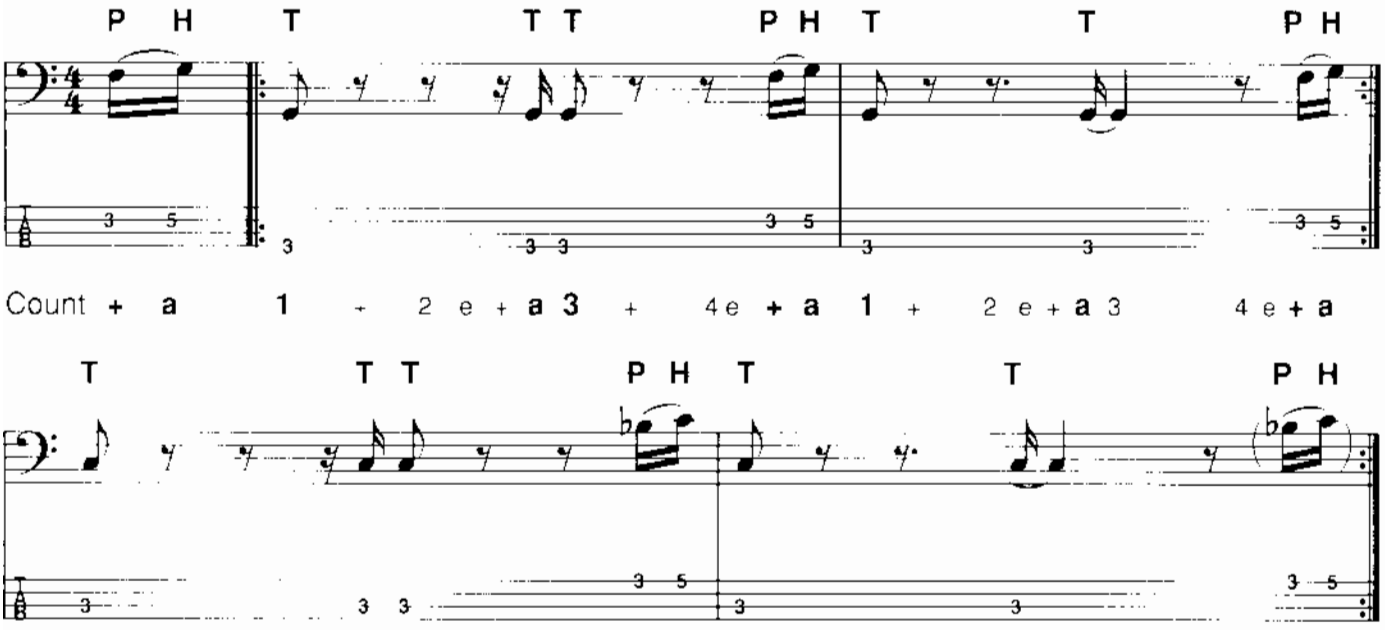
* Dot - a sign placed after a note indicating that its value is extended by a half e.g. 𝅗𝅥. = 2 counts 𝅗𝅥. = 3 counts or like Ex. 93 ♪. = ♪ + ♪

For more information on dotted notes and timing see Progressive Bass Guitar by Gary Turner and Brenton White (Pgs 71 to 73).

EXERCISE 94

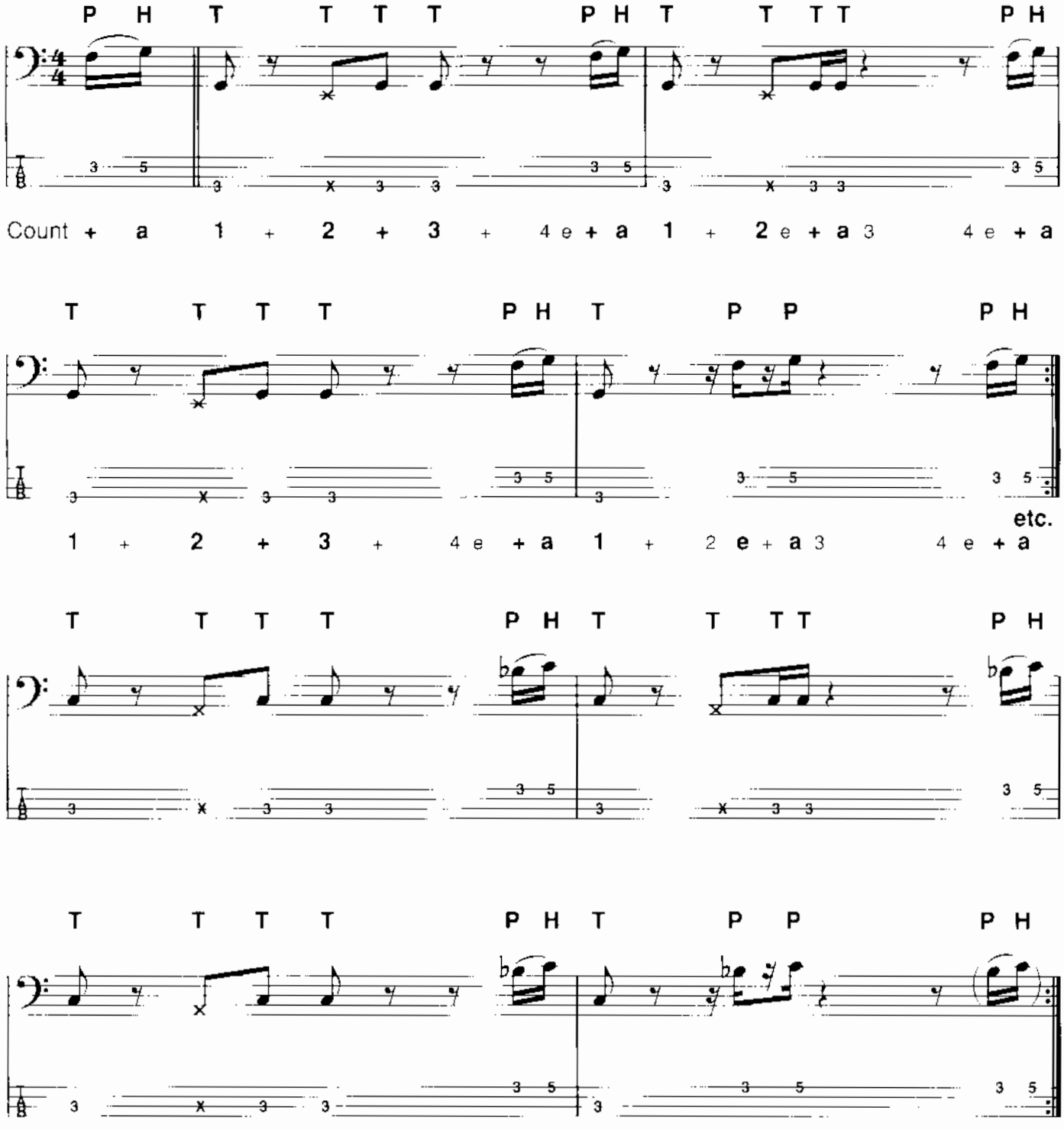


EXERCISE 95



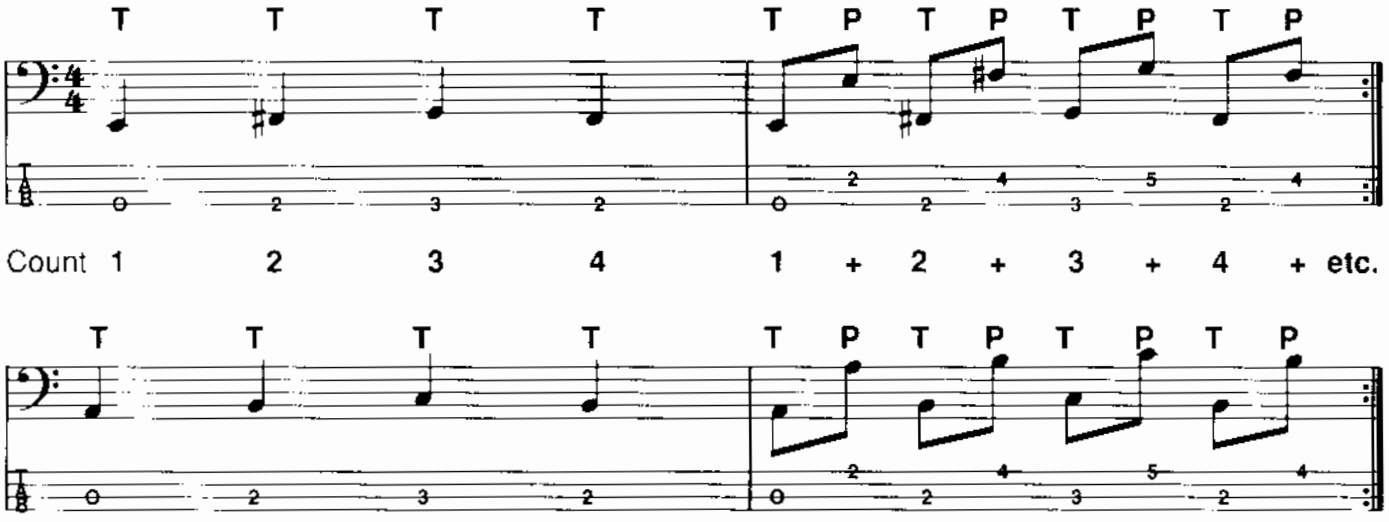
In Exercise 96 the different rhythms from exercises 91 to 95 have been mixed together to create a more interesting pattern. These patterns are commonly used by session players.

EXERCISE 96

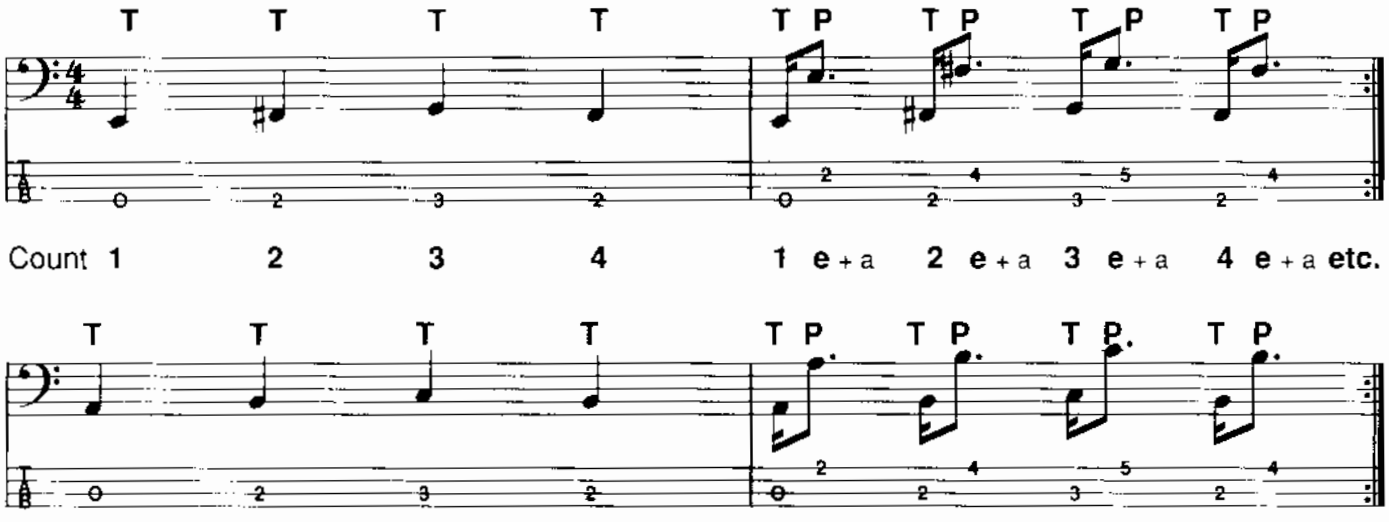


THREE DIFFERENT OFF-BEAT RHYTHMS PLAYED BY THE RIGHT HAND INDEX OR MIDDLE FINGER (P).

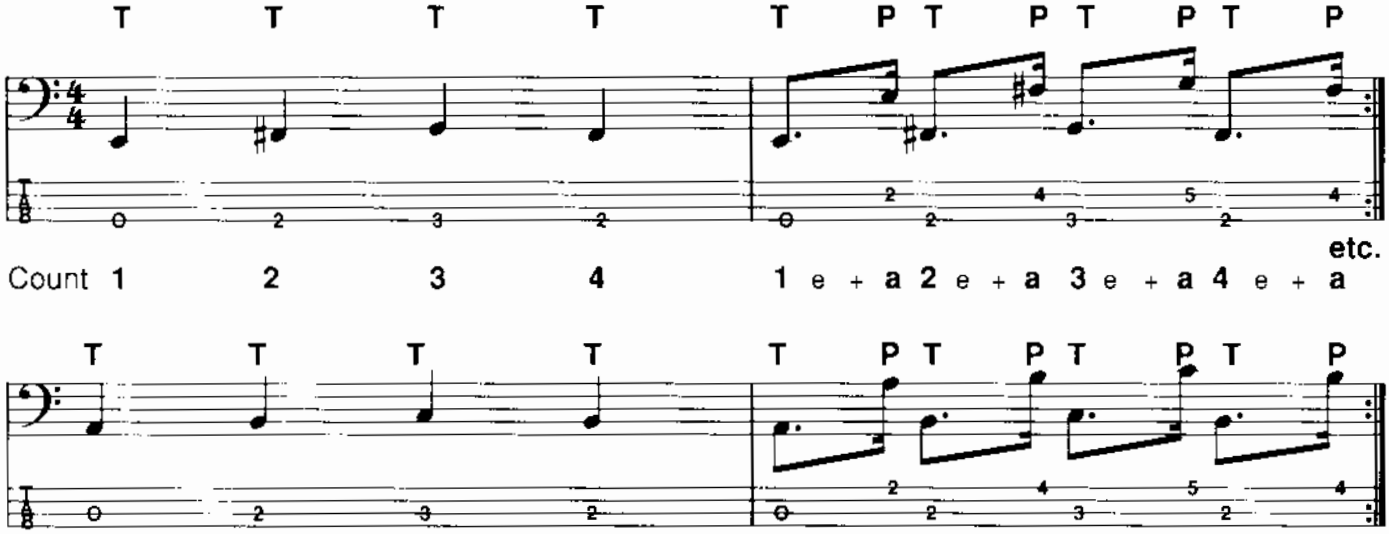
EXERCISE 97 ♩ = 112



EXERCISE 98

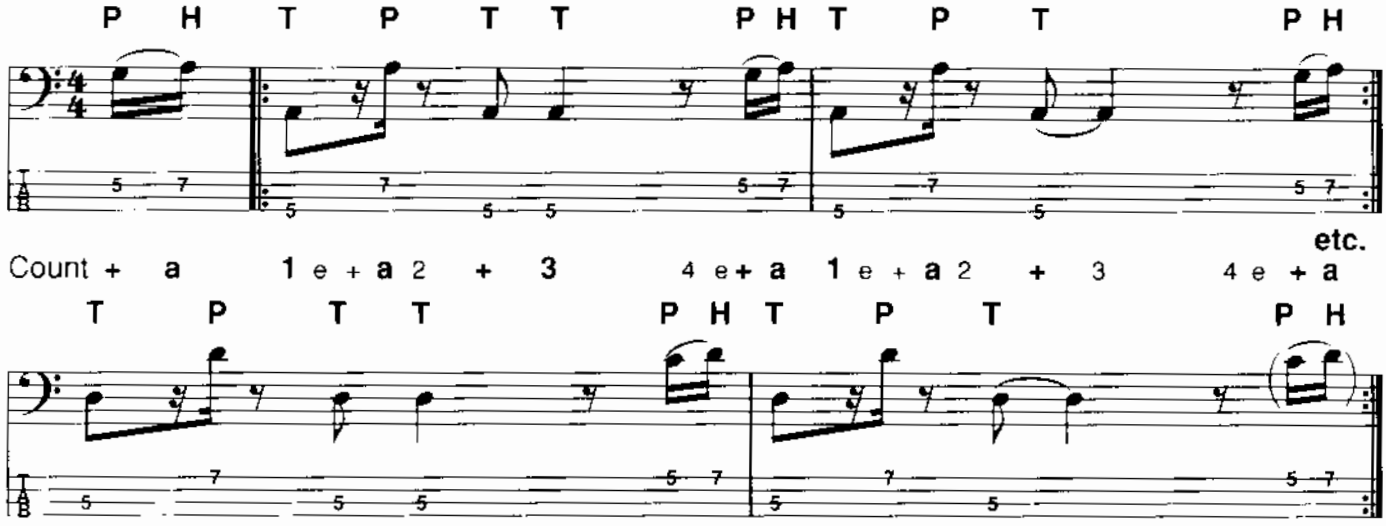


EXERCISE 99

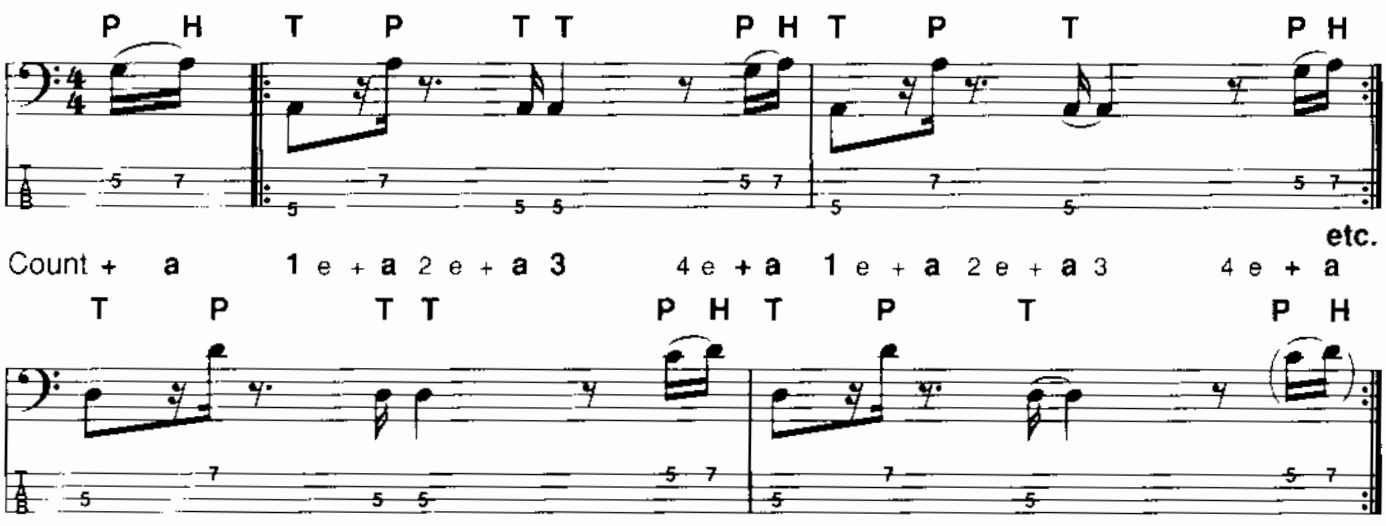


The following 4 exercises incorporate the off - beat patterns introduced in Exercises 96 to 99.

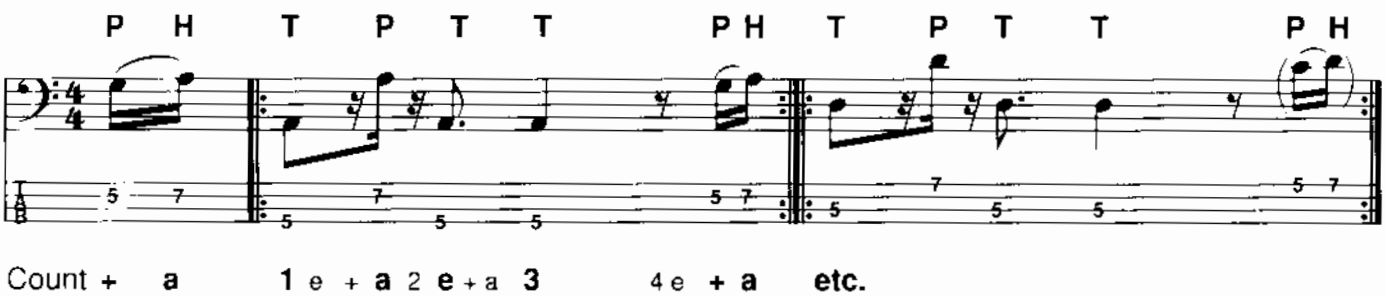
EXERCISE 100



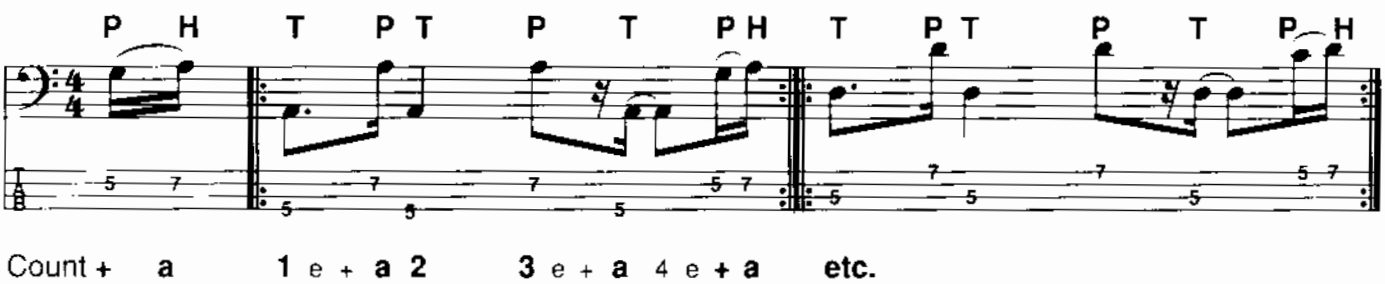
EXERCISE 101



EXERCISE 102

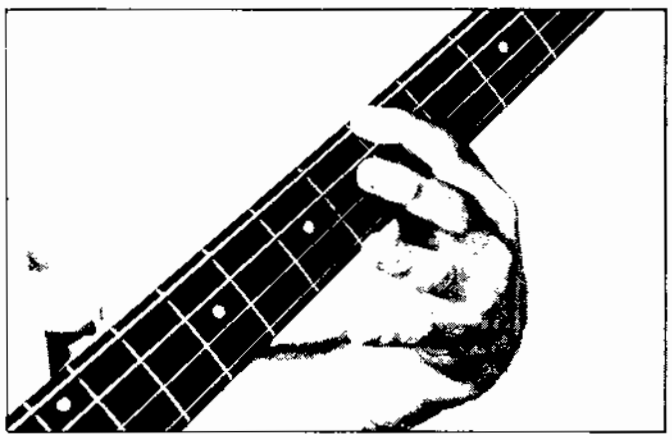


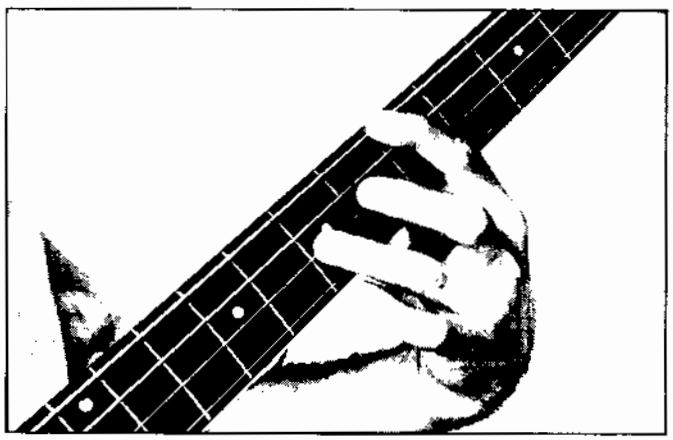
EXERCISE 103



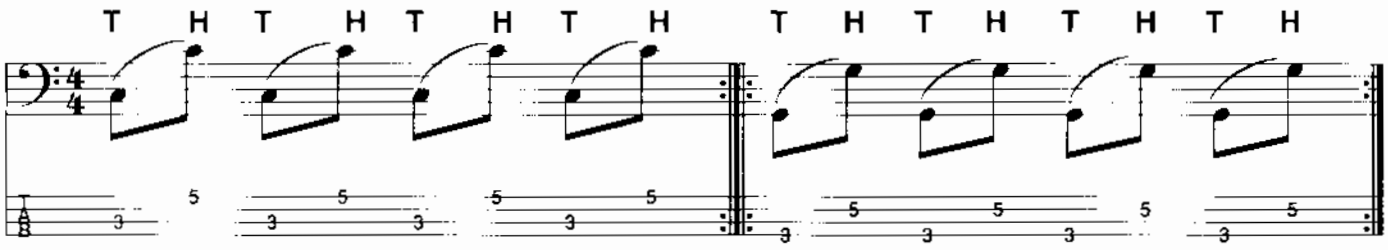
CROSSHAMMER

This is the same as a normal hammer on, except it is not played on the same string as the note before it. It is entirely produced by the left hand.



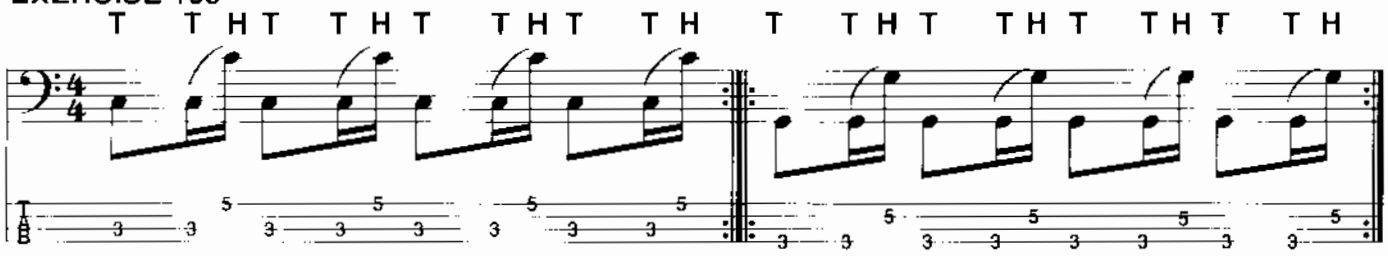


EXERCISE 104



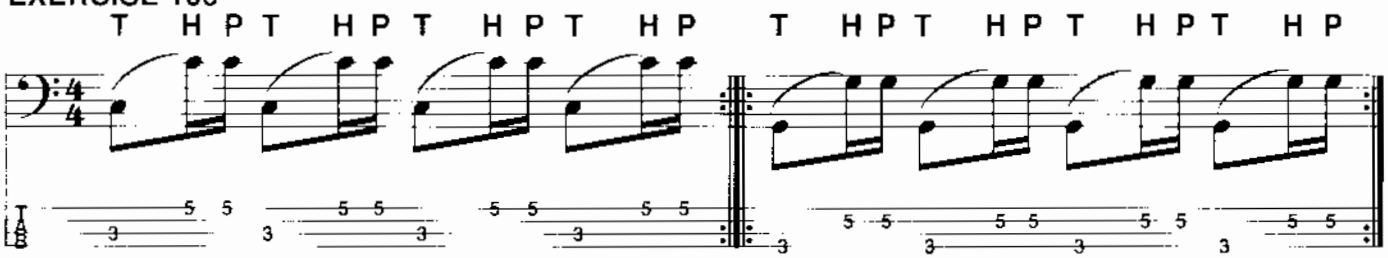
Count **1 + 2 + 3 + 4 + etc.**

EXERCISE 105

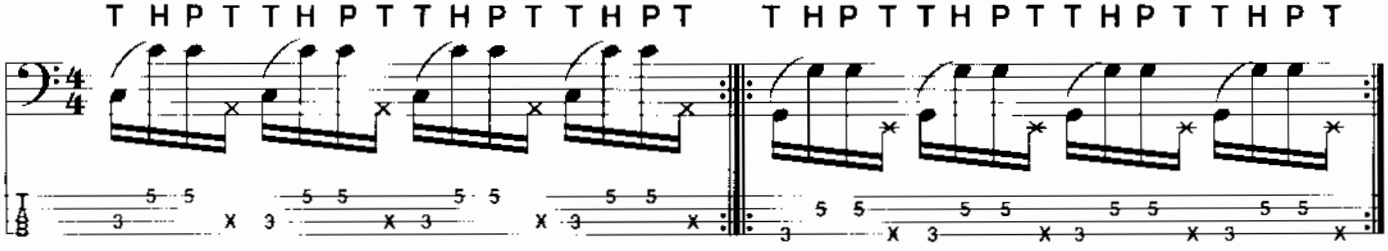


Count **1 e + a 2 e + a 3 e + a 4 e + a etc.**

EXERCISE 106



EXERCISE 107

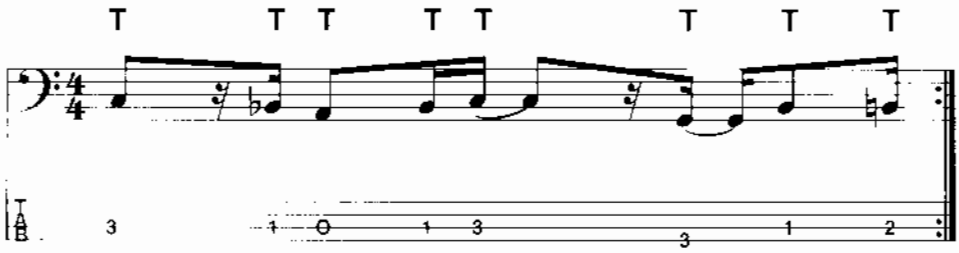


Count **1 e + a 2 e + a 3 e + a 4 e + a etc.**

SECTION FOUR

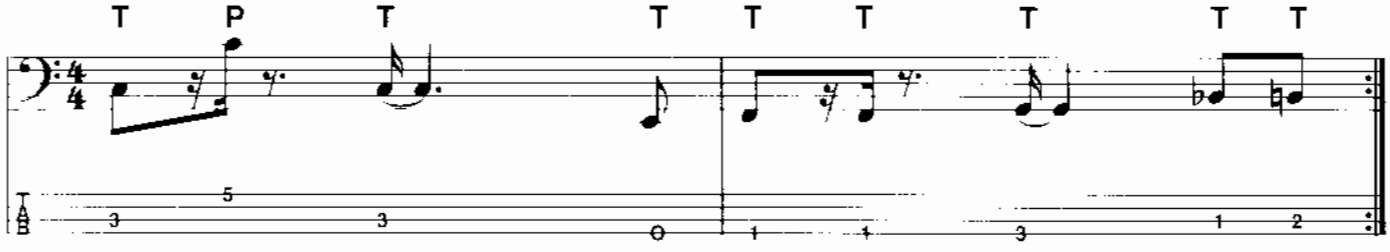
The exercises in Section four combine all the techniques and rhythm patterns so far discussed. They can be used for accompanying, improvisation and solo playing. As these exercises are quite advanced it is essential for you to have mastered the techniques and rhythms given previously. Constant revision and practice will be necessary to maintain the required standard. These are the type of Riffs played by top session players such as Mark King, Marcus Miller, Stanley Clark, Darryle Jones etc.

EXERCISE 108 ♩ = 63/84



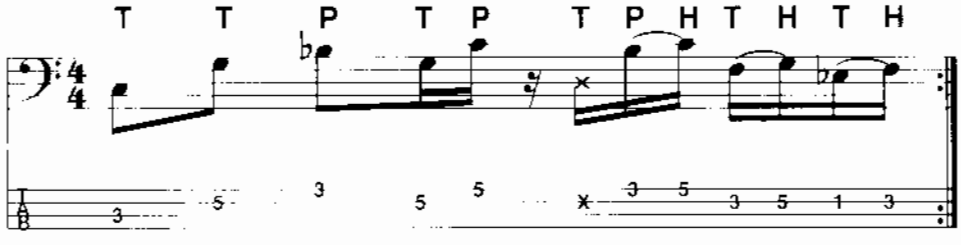
Count **1** e + **a** **2** e + **a** 3 e + **a** 4 **e** + **a**

EXERCISE 109 ♩ = 80/120



Count 1 e + **a** 2 e + **a** 3 4 + **1** e + **a** 2 e + **a** 3 **4** +

EXERCISE 110 ♩ = 72/100

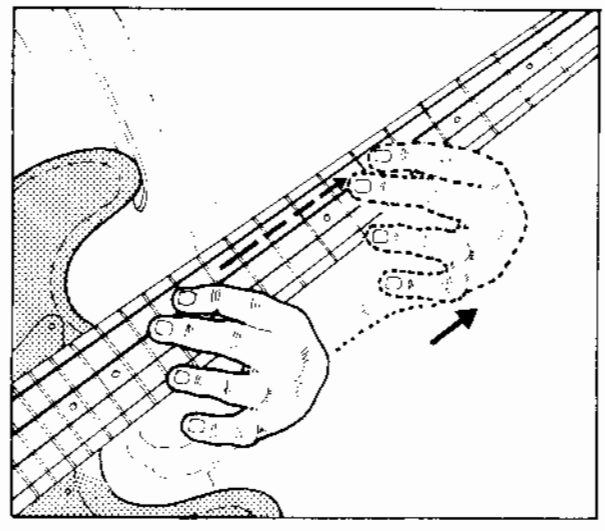


Count **1** + **2** e + **a** 3 **e** + **a** **4** **e** + **a**

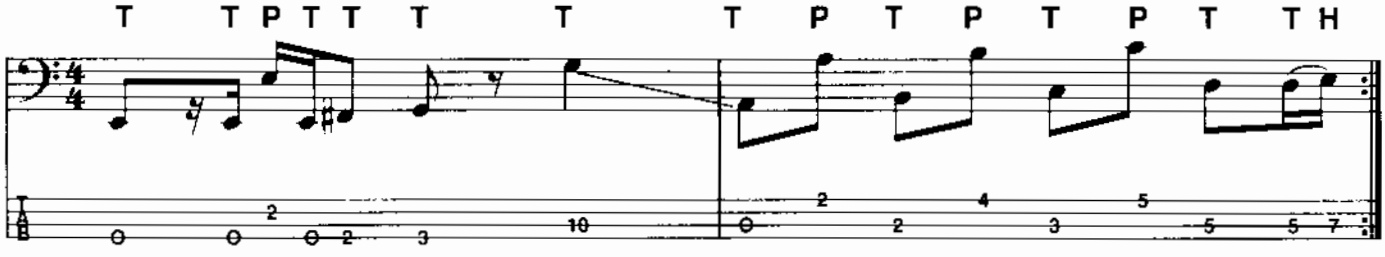
THE SLIDE (Marked S and or ⟋)

THE SLIDE is a technique which involves a finger moving along the string to its new note. The finger maintains pressure on the string, so that a continuous sound is produced until the desired note is reached.

The left hand moves from one note to the next, upwards or downwards on the fretboard.



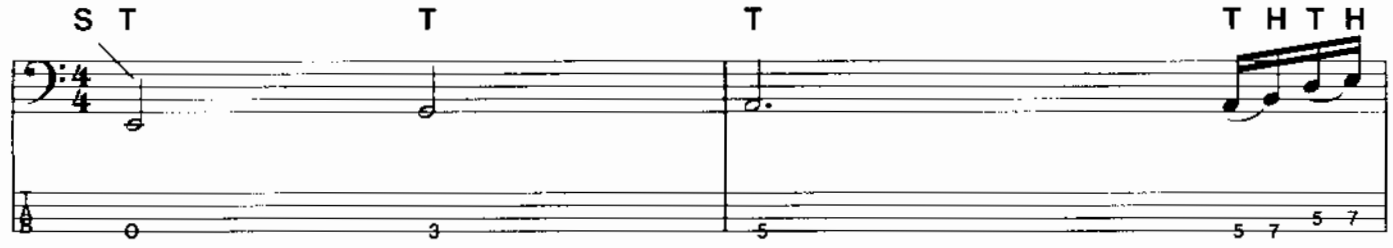
EXERCISE 111 ♩ = 80/120



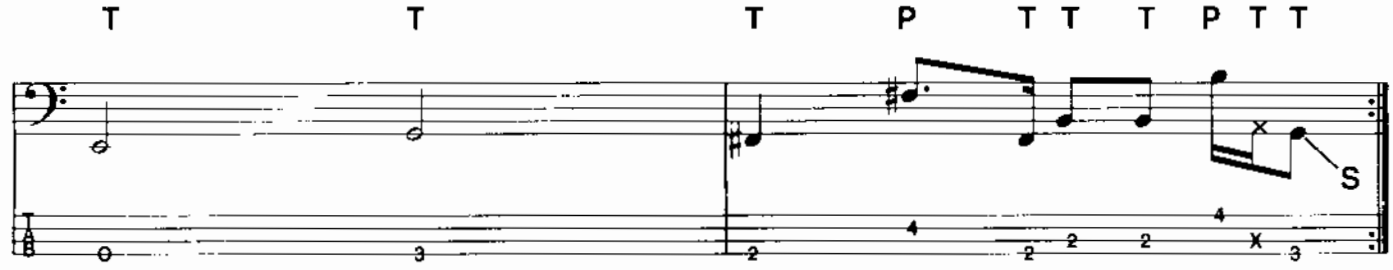
Count 1 e + a 2 e + a 3 + 4 1 + 2 + 3 + 4 e + a

EXERCISE 112 ♩ = 80

Commence the Slide on any of the Frets high up on the E string.

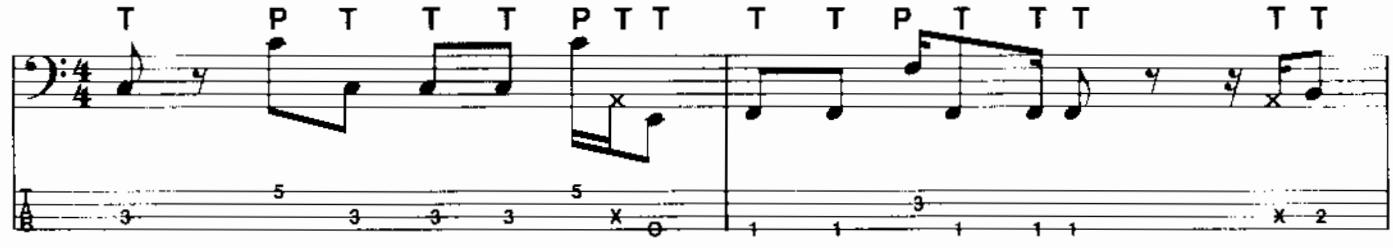


Count 1 2 3 4 1 2 3 4 e + a

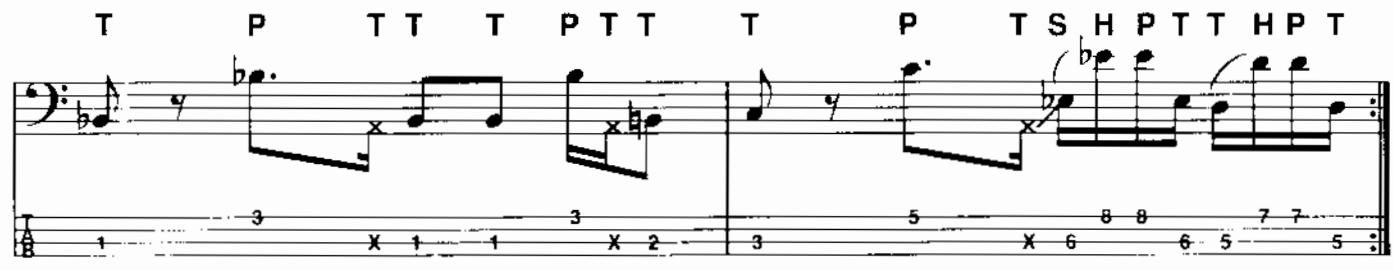


1 2 3 4 1 2 e + a 3 + 4 e + a

EXERCISE 113 ♩ = 76/116



Count 1 + 2 + 3 + 4 e + a 1 + 2 e + a 3 + 4 e + a

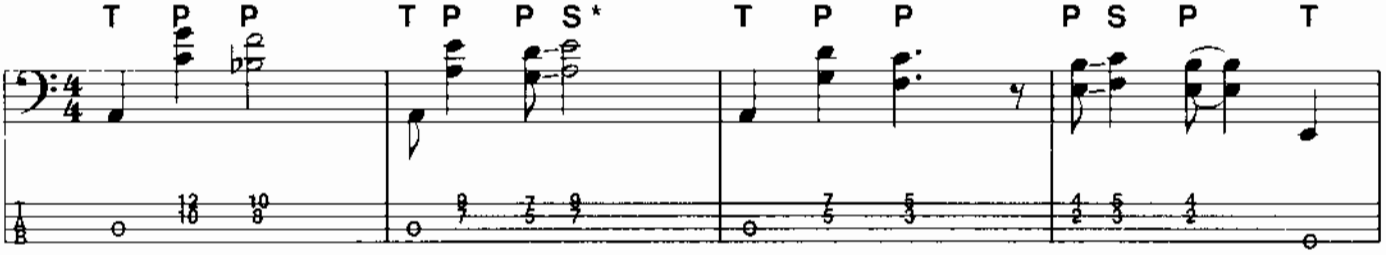


1 + 2 e + a 3 + 4 e + a 1 + 2 e + a 3 e + a 4 e + a

DOUBLE STOPS

In Exercise 114 double stops are introduced. Double Stops are two notes played at the same time (e.g. pop two notes with index finger and middle finger together).

EXERCISE 114 ♩ = 100/144



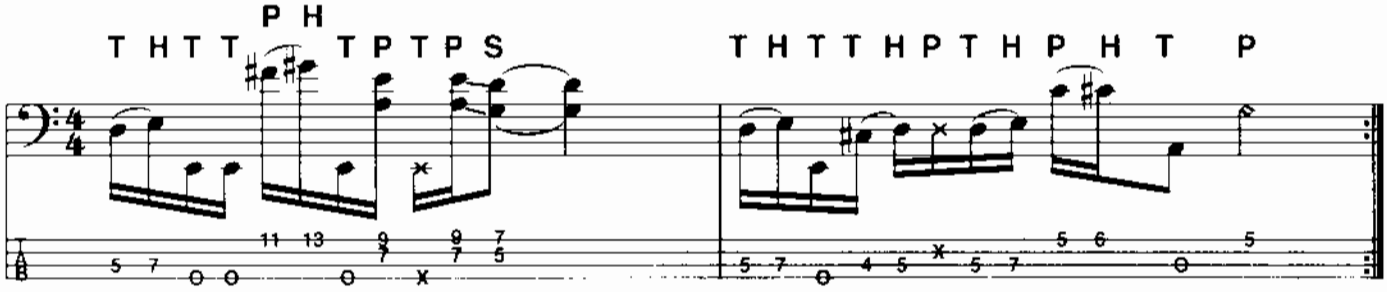
Count **1 2 3** 4 **1** + 2 + **3** 4 **1 2 3** 4 + **1** + 2 + 3 **4**

* These 2 notes are created by the slide

In Exercise 115 a harmonic is the last note of the pattern (marked as such ♩)

A **harmonic** is a chime like sound created by lightly touching a vibrating string with the left hand at certain points along the fret board. The left hand must be positioned directly above the fret just touching the string (i.e. without pressing down). Harmonics are most easily played on the 12th, 7th and 5th frets. In the example below the harmonic is played on the 5th fret of the G string.

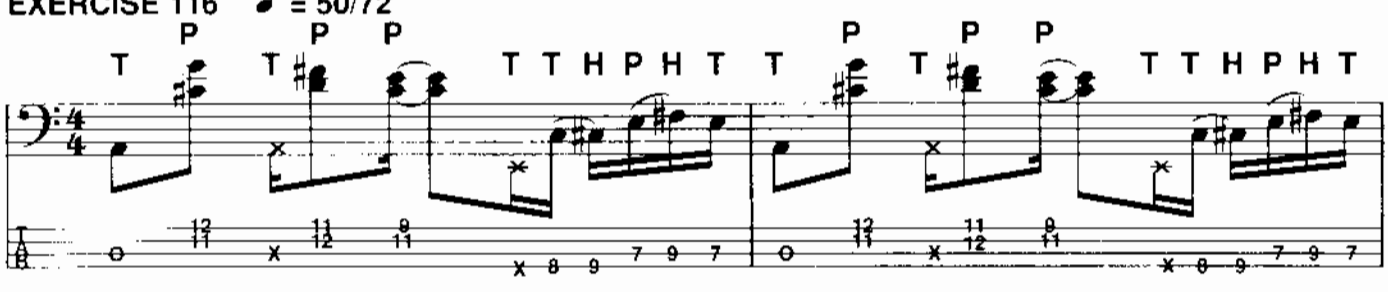
EXERCISE 115 ♩ = 50/72



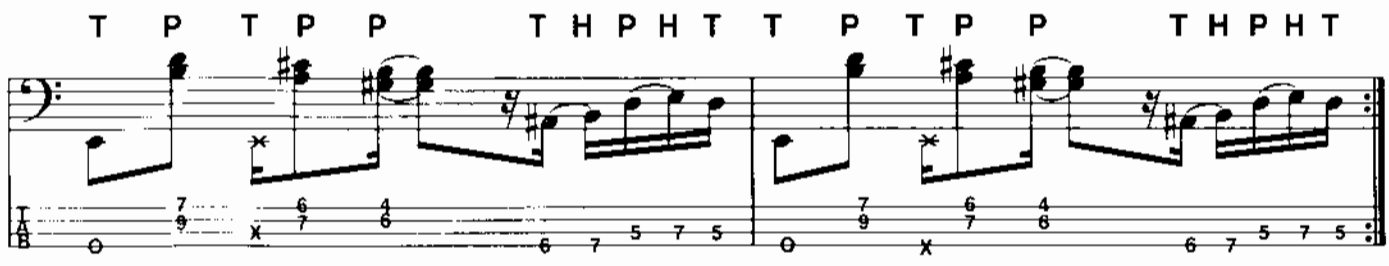
Count **1 e + a 2 e + a 3 e** + a 4 **1 e + a 2 e + a 3 e** + a **4**

The following exercise is a Blues Lick incorporating Double Stops.

EXERCISE 116 ♩ = 50/72

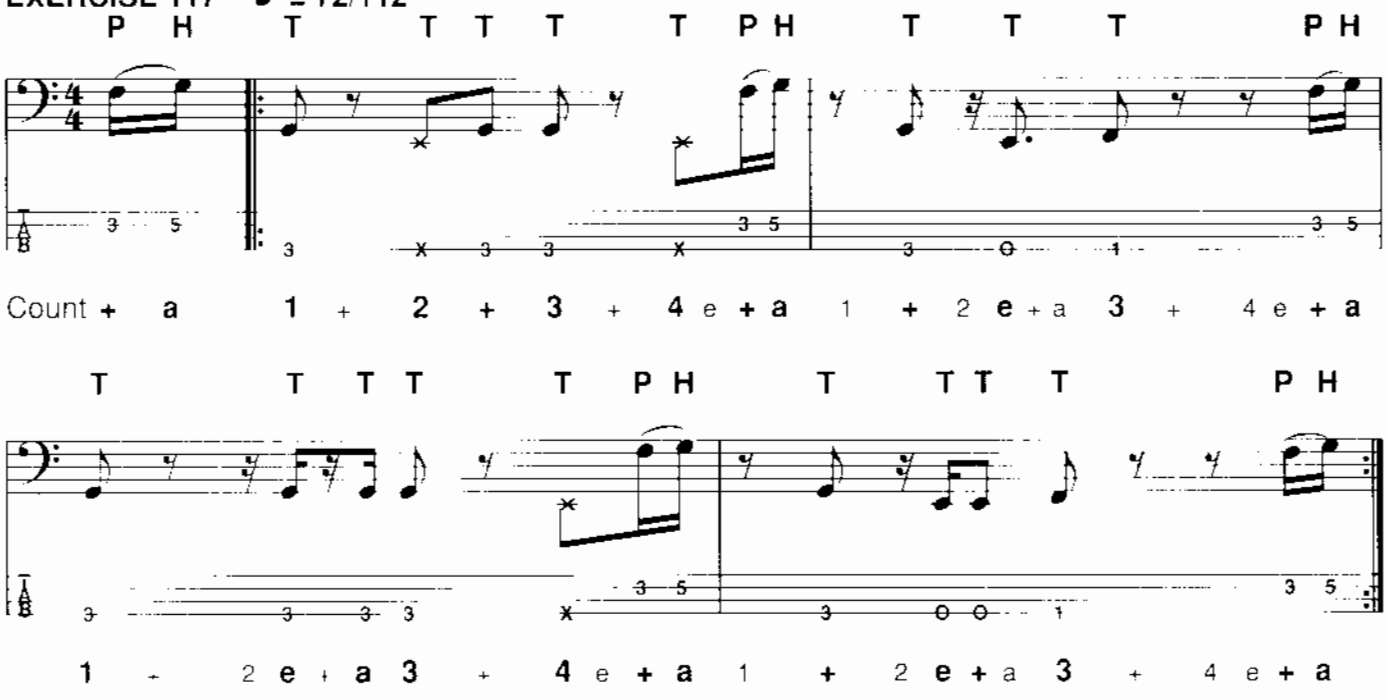


Count 1 + 2 e + a 3 e + a 4 e + a **etc.**

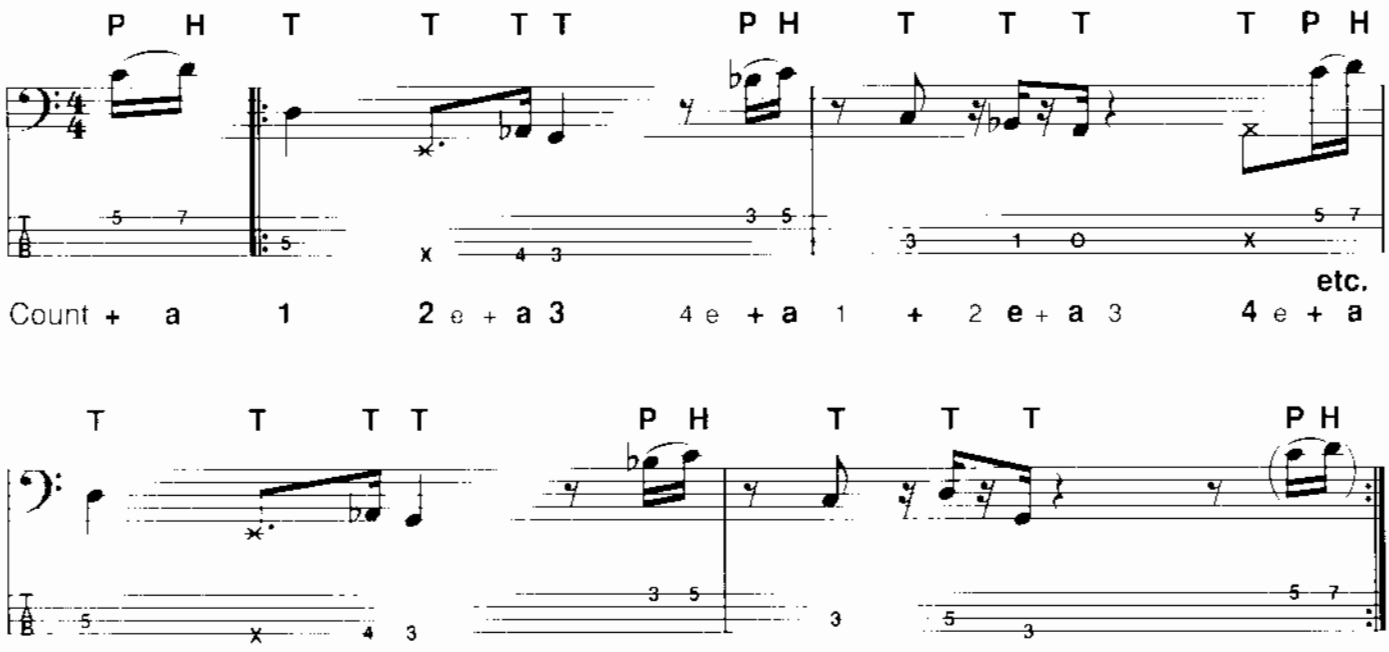


MORE RHYTHM GROOVES

EXERCISE 117 ♩ = 72/112

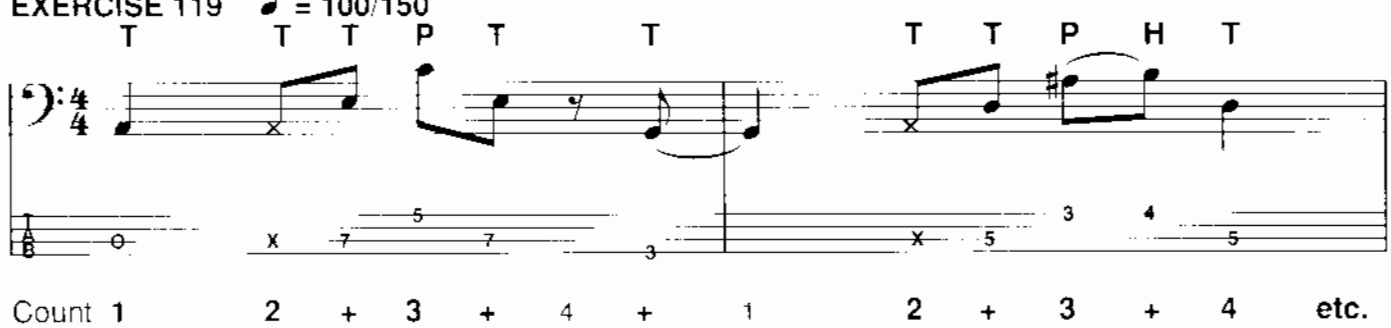


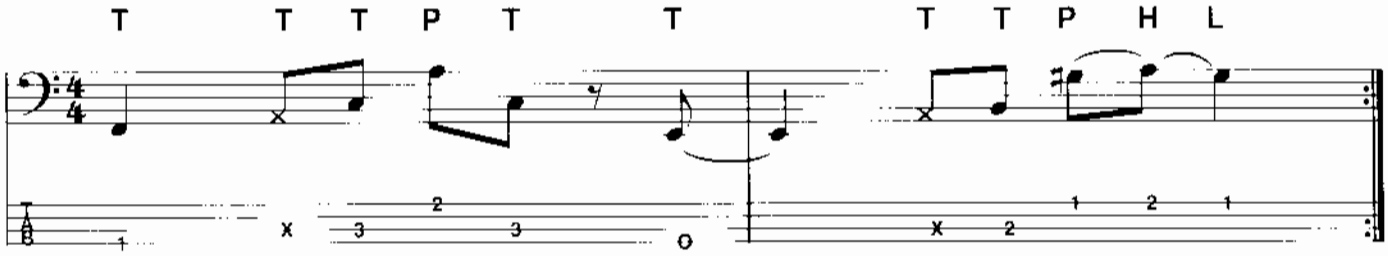
EXERCISE 118



Exercise 119 has a syncopated Latin American feel.

EXERCISE 119 ♩ = 100/150





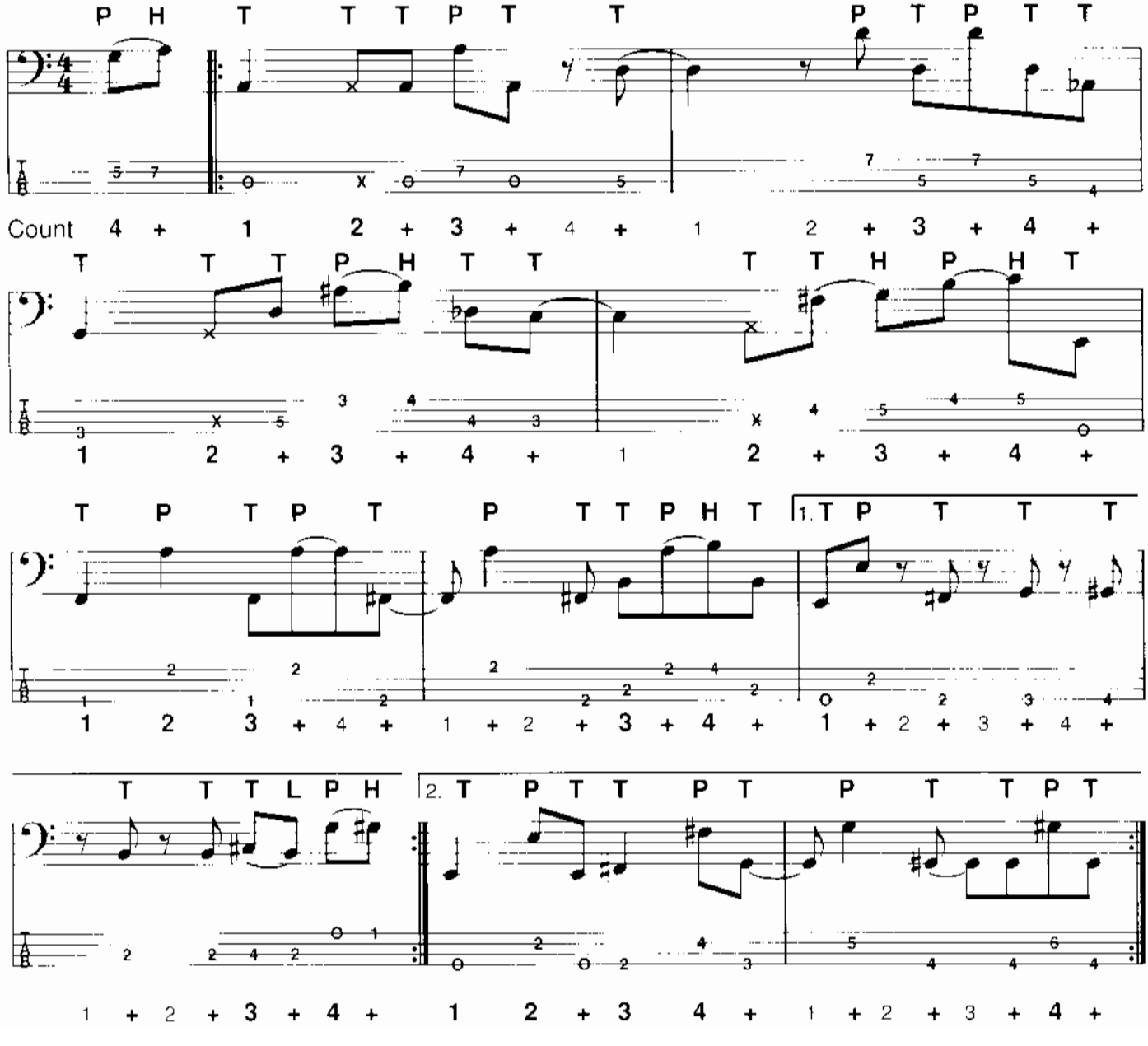
BOSSA NOVA

A **BOSSA NOVA** is a slow Latin American (Brazilian) rhythm and is used in Exercise 120.

FIRST AND SECOND BAR ENDING

Exercise 120 introduces **FIRST AND SECOND ENDINGS.** On the first time through the progression, ending one is played ( ), then the progression is repeated (as indicated by the repeat sign), and ending two is played ( ). Be careful not to play both endings together.

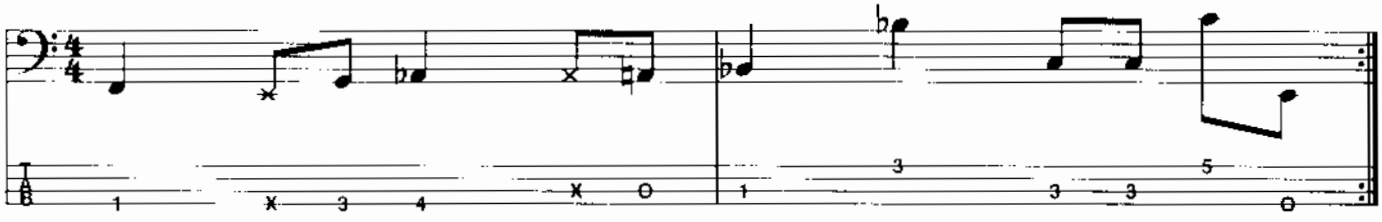
EXERCISE 120 ♩ = 100/150



The remaining 26 exercises are based on standard grooves and feels used in contemporary styles of Bass guitar playing.

EXERCISE 121 A ♩ = 120

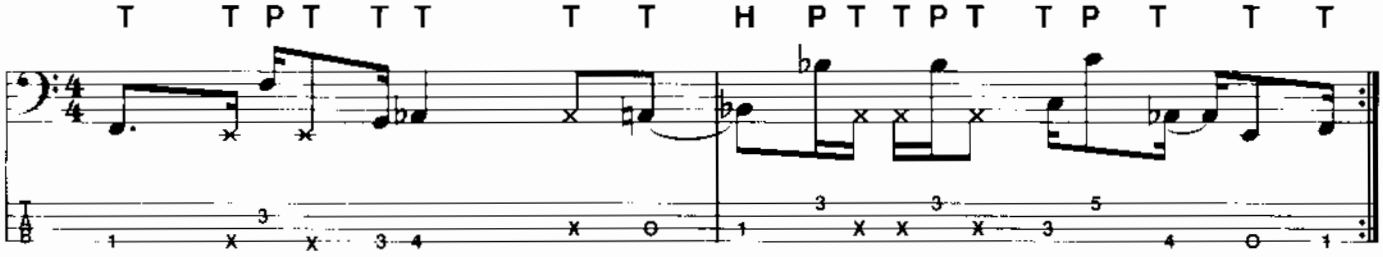
T T T T T T T P T T P T



Count 1 2 + 3 4 + 1 2 3 + 4 +

EXERCISE 121 B ♩ = 88/120

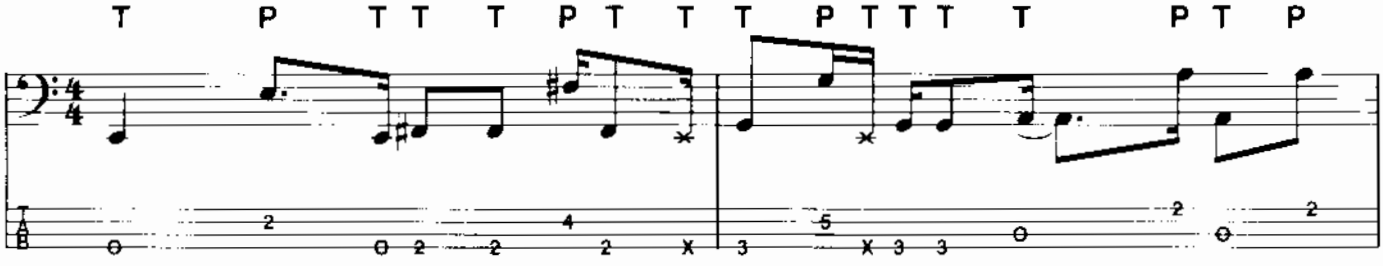
T T P T T T T T H P T T P T T P T T P T T T



Count 1 e + a 2 e + a 3 4 + 1 e + a 2 e + a 3 e + a 4 e + a

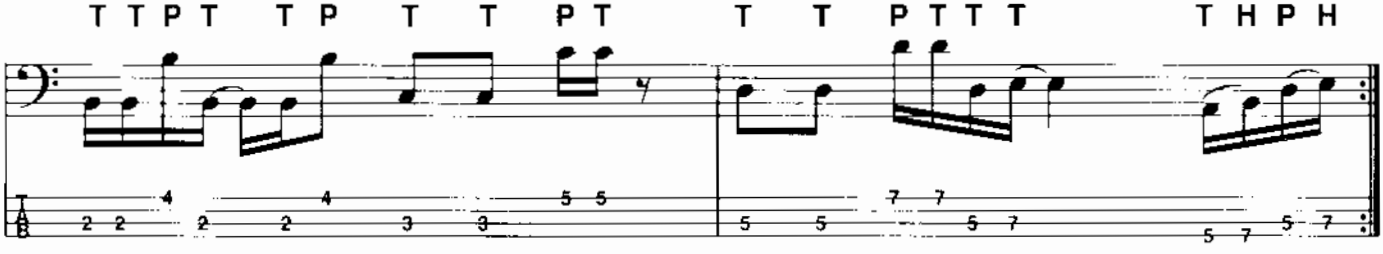
EXERCISE 122 ♩ = 63/100

T P T T T P T T T P T T T T P T P



1 2 e + a 3 + 4 e + a 1 e + a 2 e + a 3 e + a 4 +

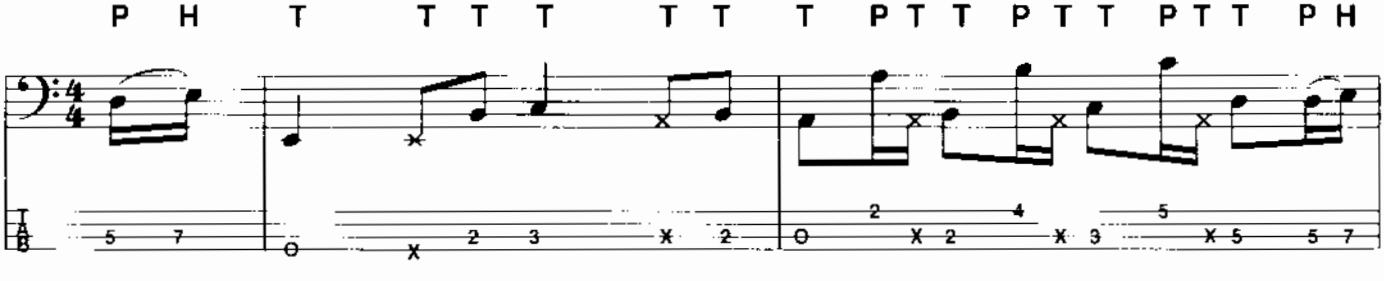
T T P T T P T T P T T T T P T H P H



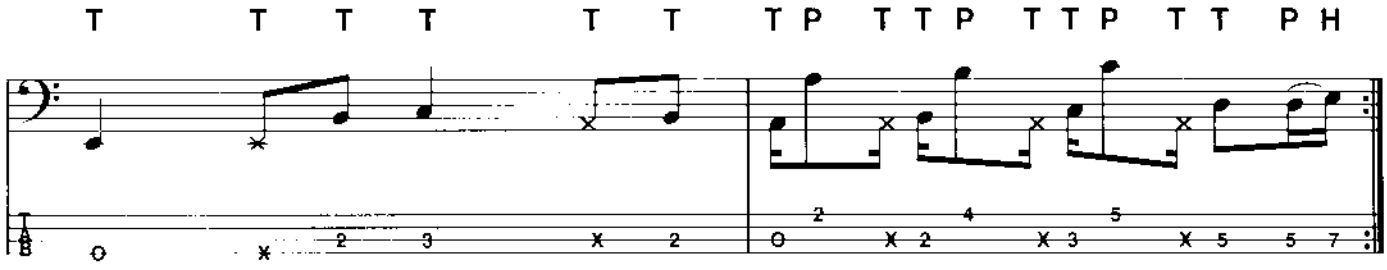
1 e + a 2 e + a 3 + 4 e + a 1 + 2 e + a 3 4 e + a

EXERCISE 123 ♩ = 80/116

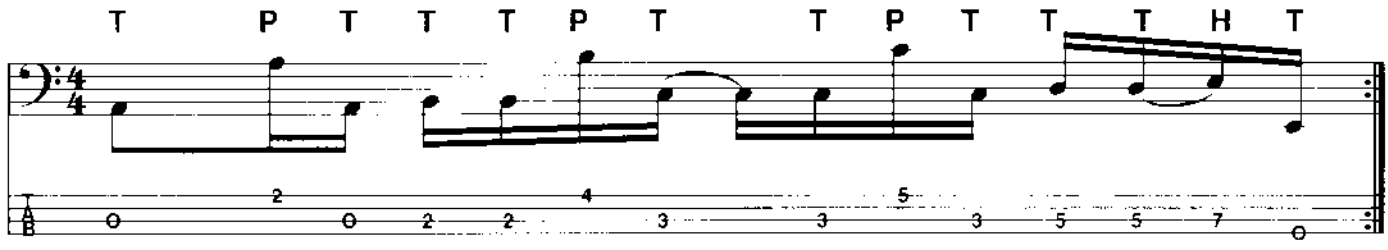
P H T T T T T T T P T T P T T P H



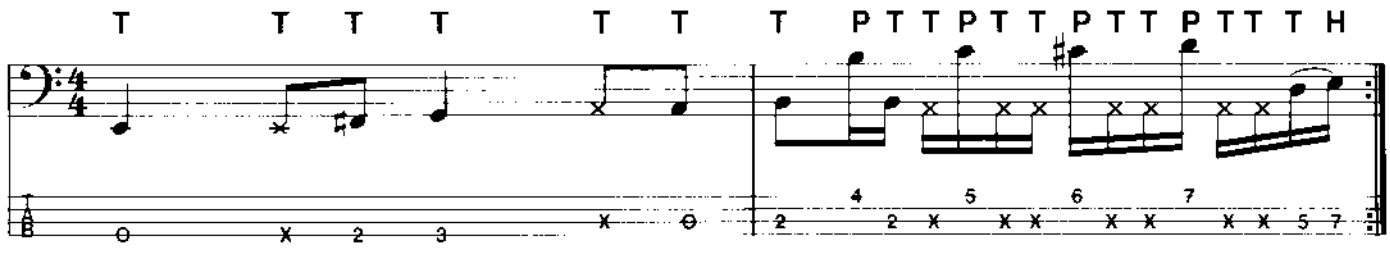
Count + a 1 2 + 3 4 + 1 e + a 2 e + a 3 e + a 4 e + a



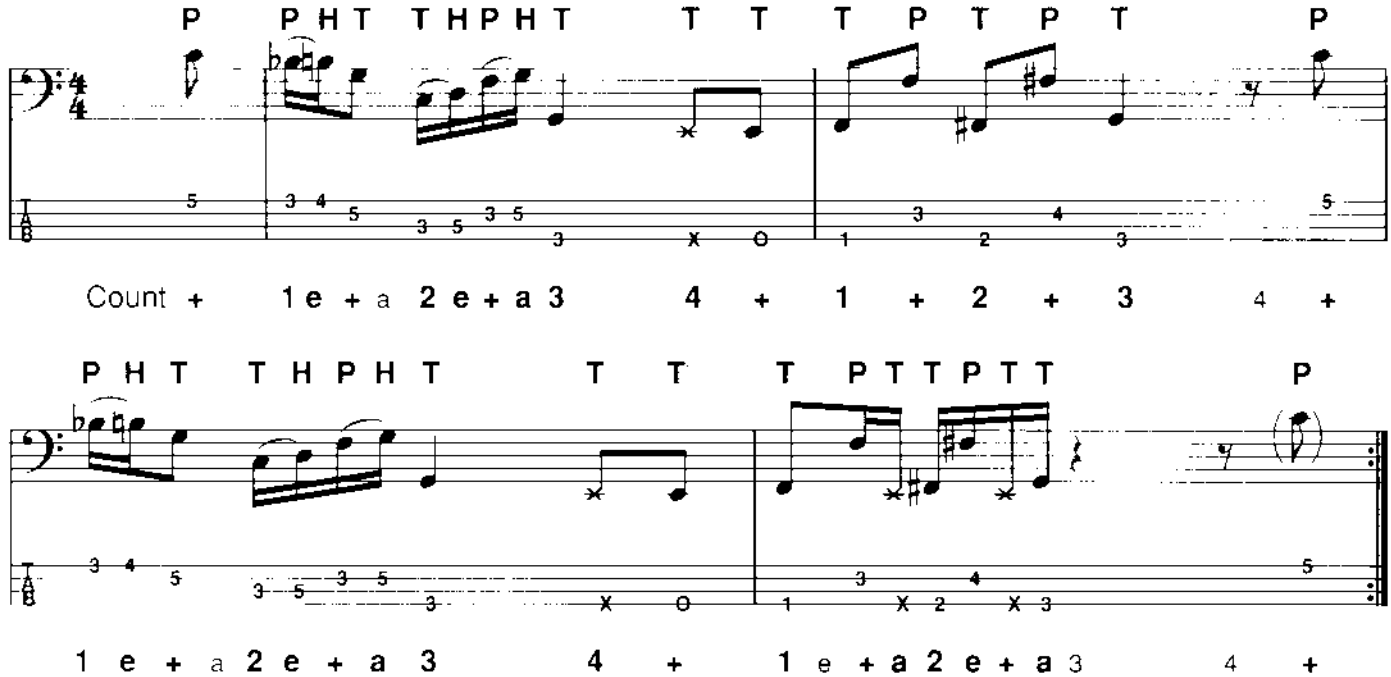
EXERCISE 124 ♩ = 60/88



EXERCISE 125 ♩ = 69/92

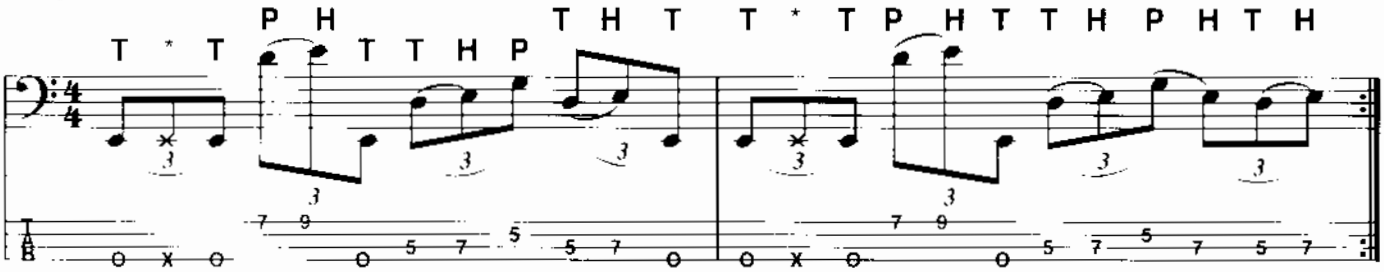


EXERCISE 126 ♩ = 80/120



The following 6 exercises incorporate the Shuffle beat based upon triplets. For more details on Shuffle Rhythms see Progressive Bass Guitar by Gary Turner and Brenton White (pg 55).

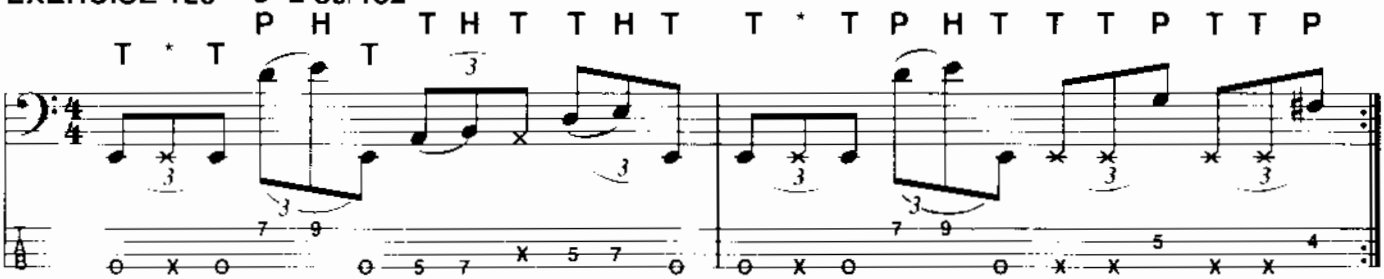
EXERCISE 127 ♩ = 80/120



Count 1 + a 2 + a 3 + a 4 + a etc.

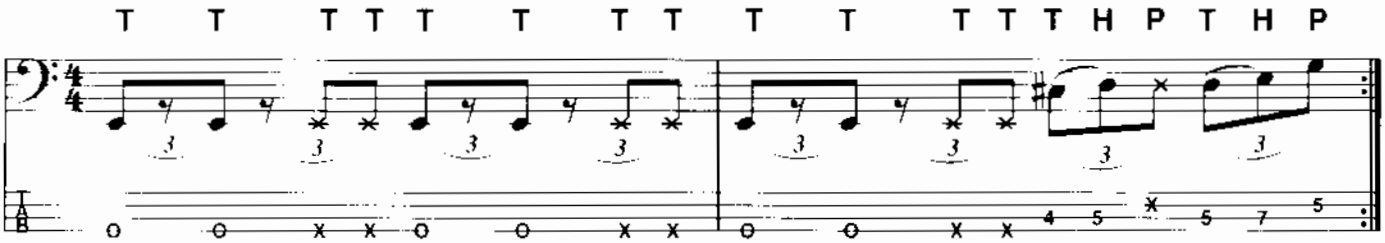
* Left hand ghost note. The sound of this ghost note is achieved entirely by the left hand hitting the string to stop it from sounding. The right hand does not hit the string.

EXERCISE 128 ♩ = 80/132



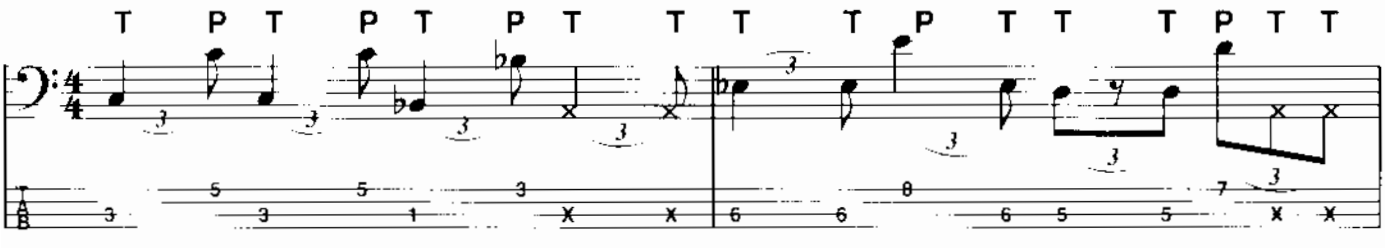
Count 1 + a 2 + a 3 + a 4 + a etc.

EXERCISE 129 ♩ = 92/126

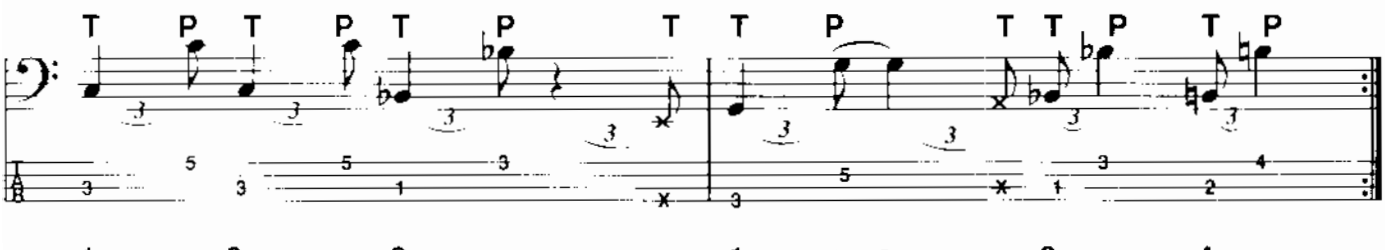


Count 1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a

EXERCISE 130 ♩ = 92/132



Count 1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a

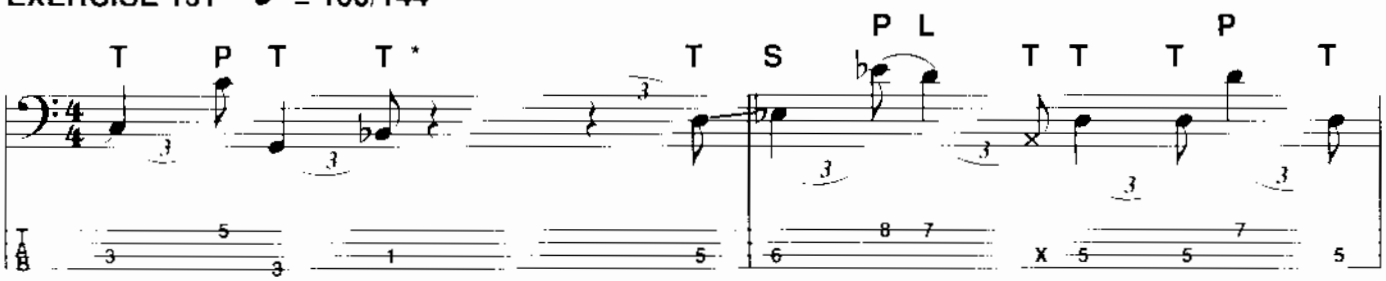


1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a

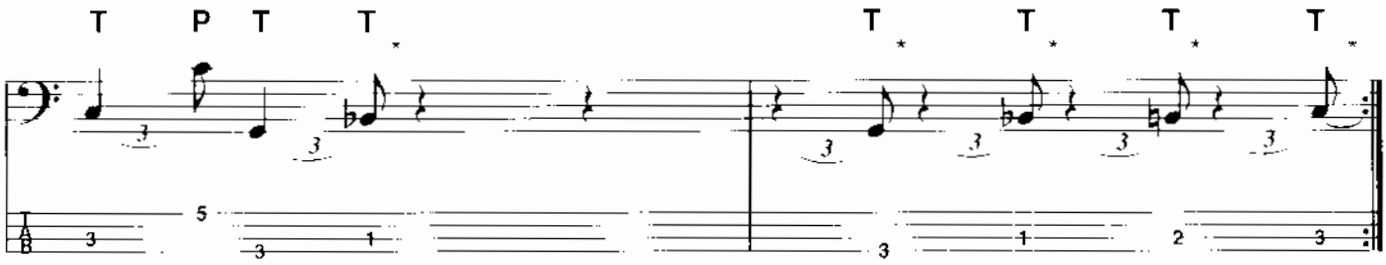
In exercises 131 & 133 the last note of the bar is tied to the first note of the first bar (when repeated). This is called anticipation. (a type of syncopation). Anticipation can also be found within the exercises. e.g. Exercise 131 (bar 1,3 & 4). *

It is recommended you listen to the tape to get the timing correct.

EXERCISE 131 ♩ = 100/144

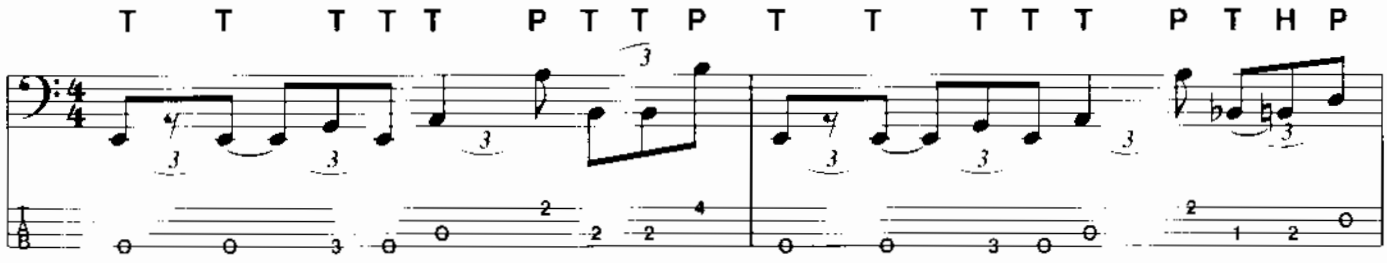


Count 1 + a 2 + a 3 4 + a 1 + a 2 + a 3 + a 4 + a

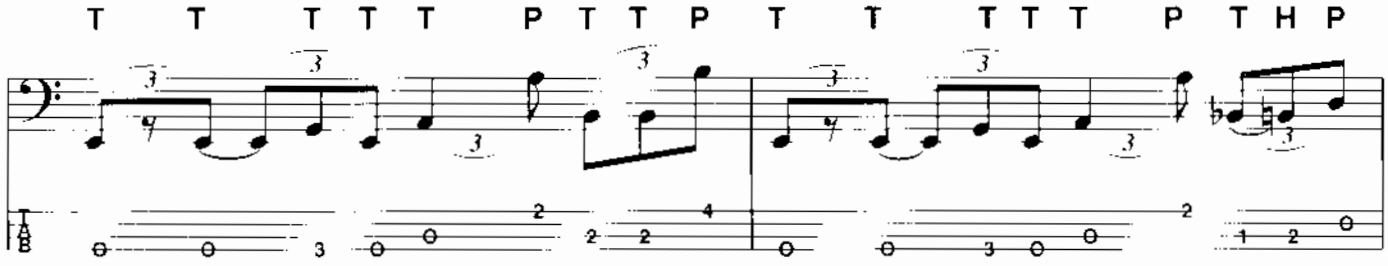


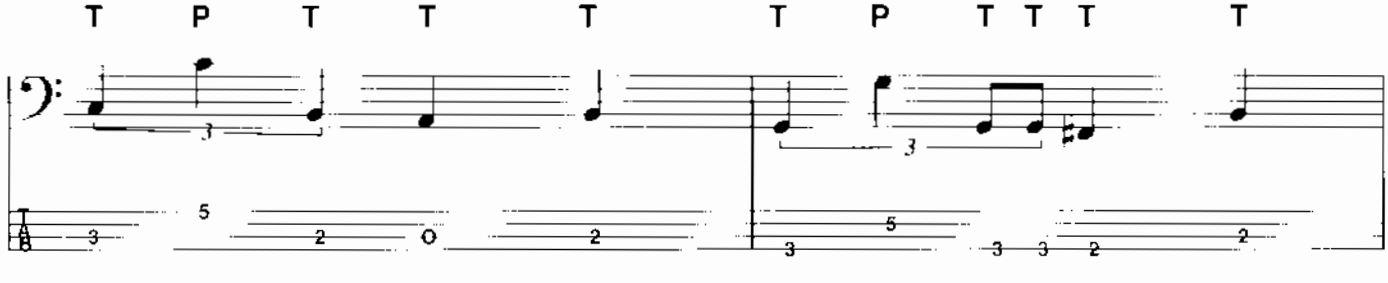
1 + a 2 + a 3 4 1 + a 2 + a 3 + a 4 + a

EXERCISE 132 ♩ = 80/112

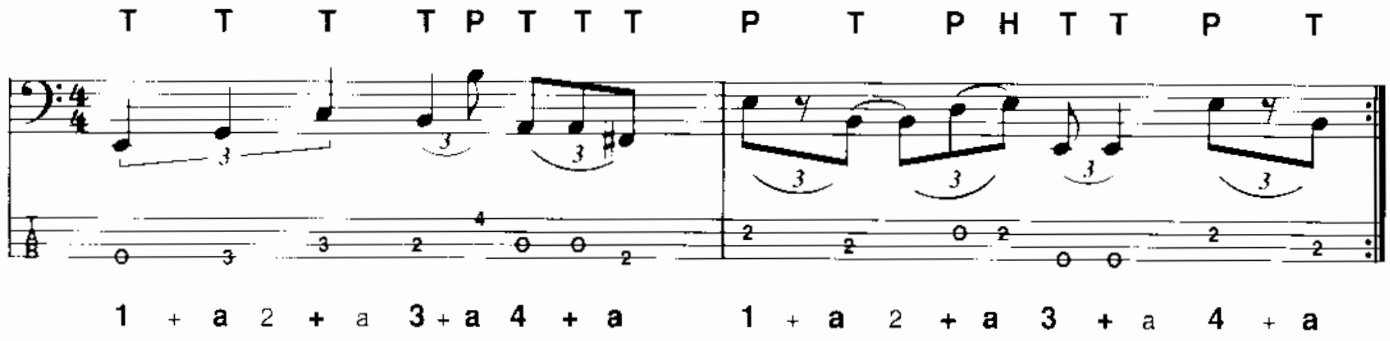


Count 1 + a 2 + a 3 + a 4 + a etc.



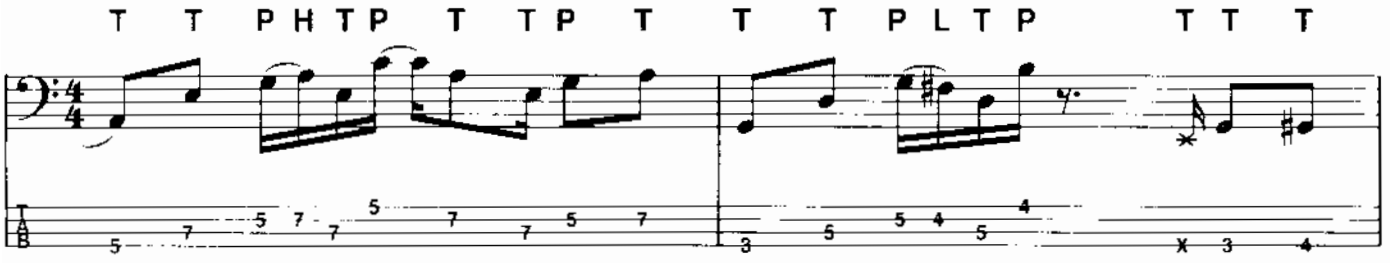


1 + a 2 + a 3 4 1 + a 2 + a 3 4

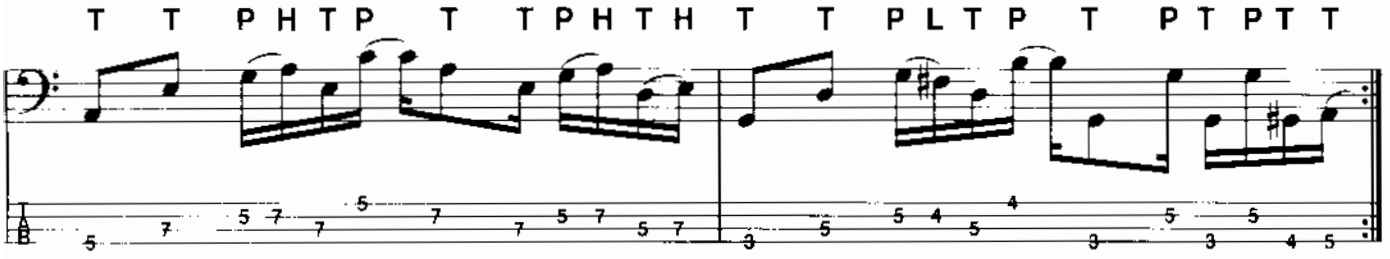


On page 25 you were introduced to Eighth note triplets. In the above exercise Quarter note triplets are used (in Bars 5, 6 and 7). Listen to the tape to hear how they are played.

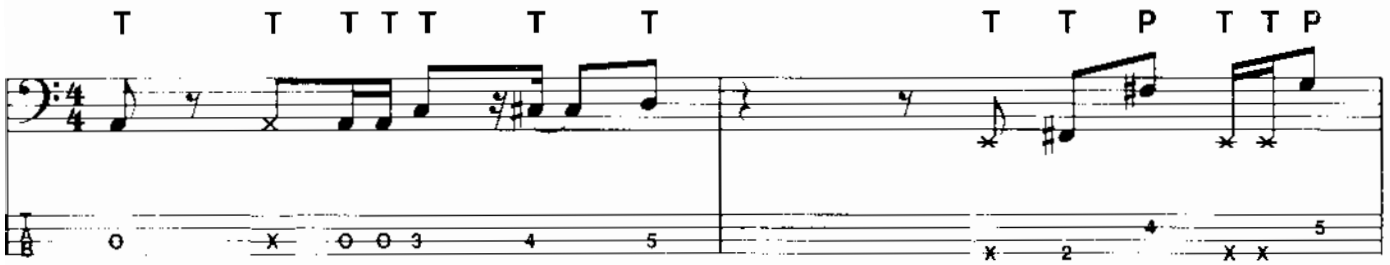
EXERCISE 133 ♩ = 60/88

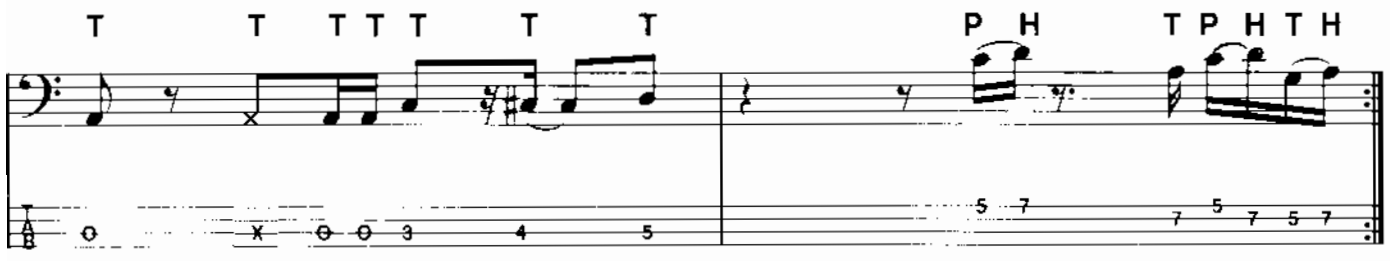


Count 1 + 2 e + a 3 e + a 4 + 1 + 2 e + a 3 e + a 4 +



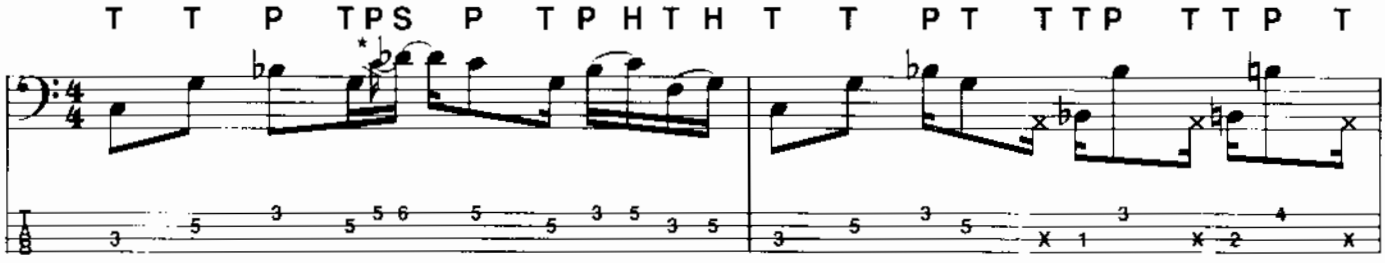
EXERCISE 134 ♩ = 80/120

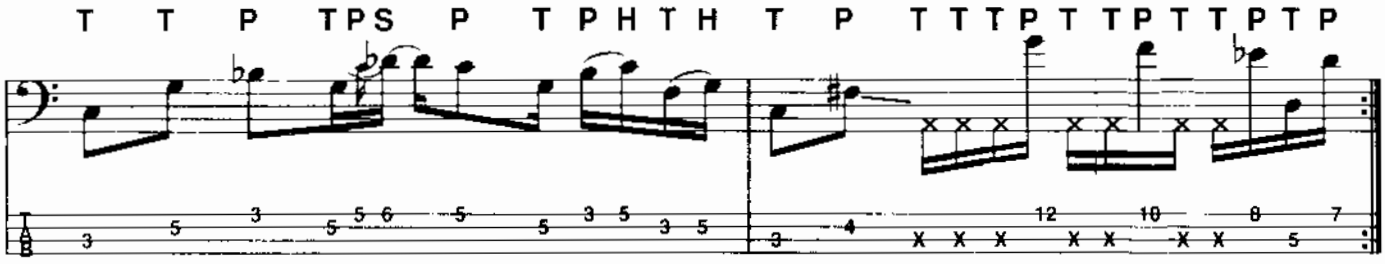




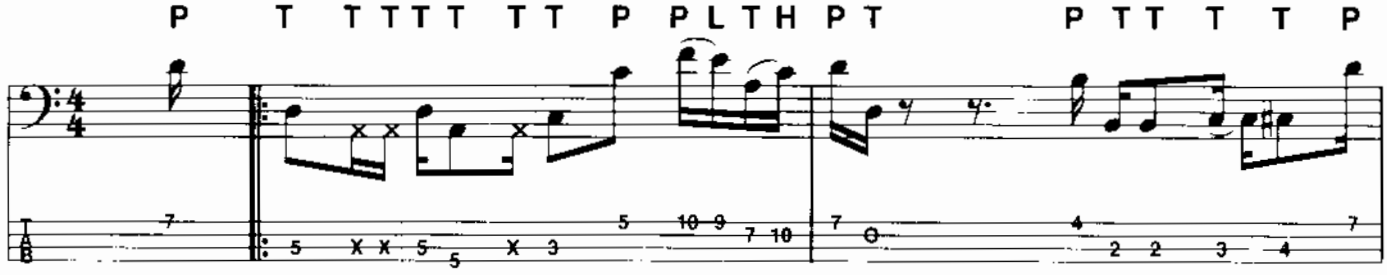
EXERCISE 135 ♩ = 60/92

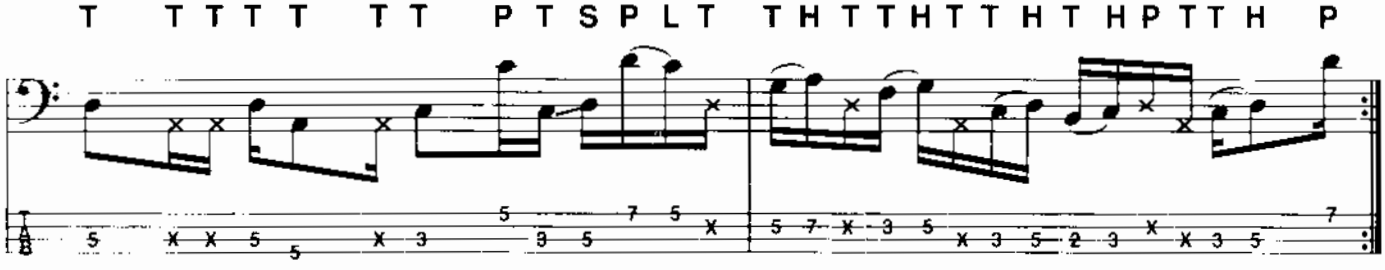
* **Grace note** 𝅘𝅥𝅯 - a note of very short duration played immediately before another note.





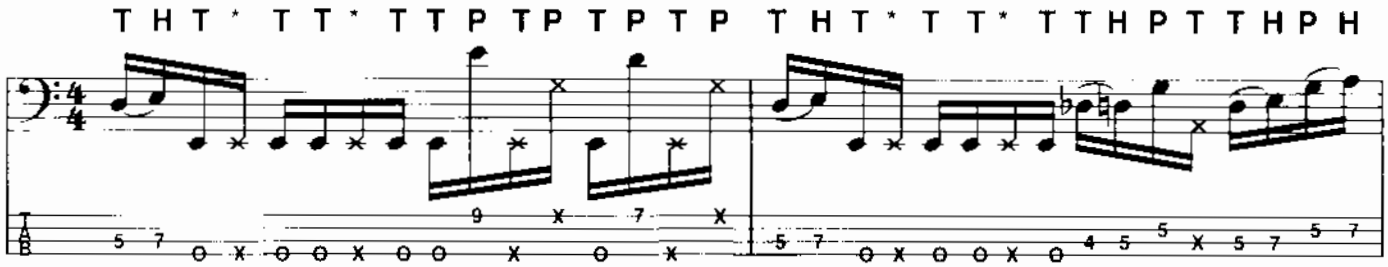
EXERCISE 136 ♩ = 60/92



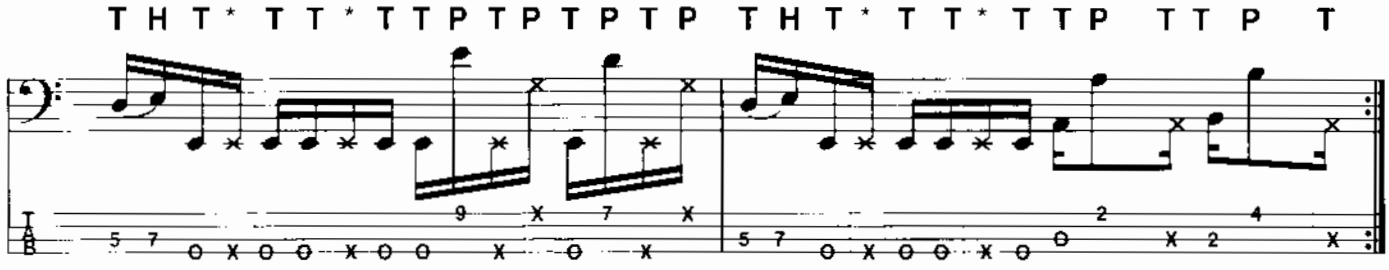


EXERCISE 137 ♩ = 54/108

* Hit with the left hand. See Exercise 127

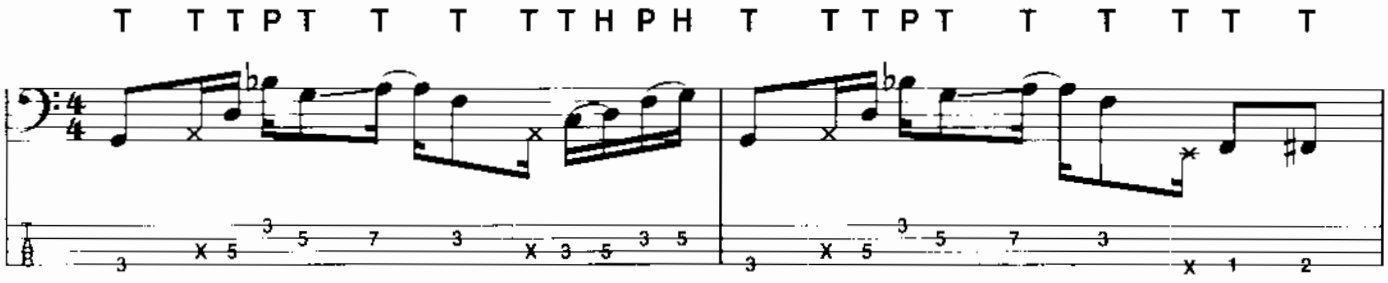


Count **1 e + a etc.**

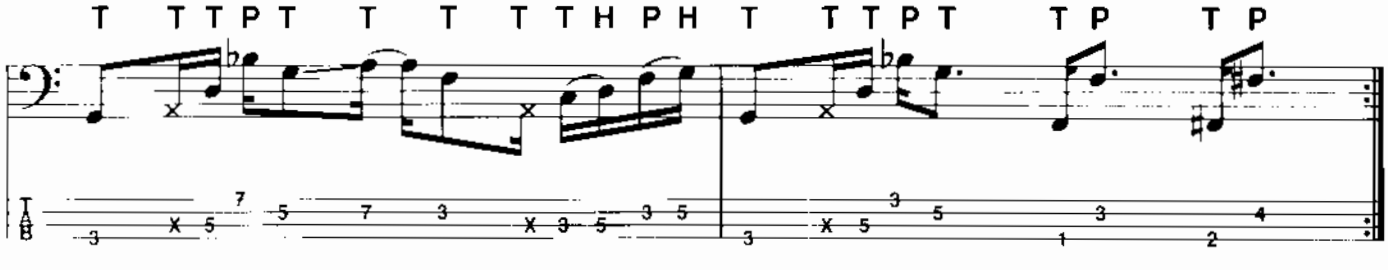


3 e + a 4 e + a

EXERCISE 138 ♩ = 72/96

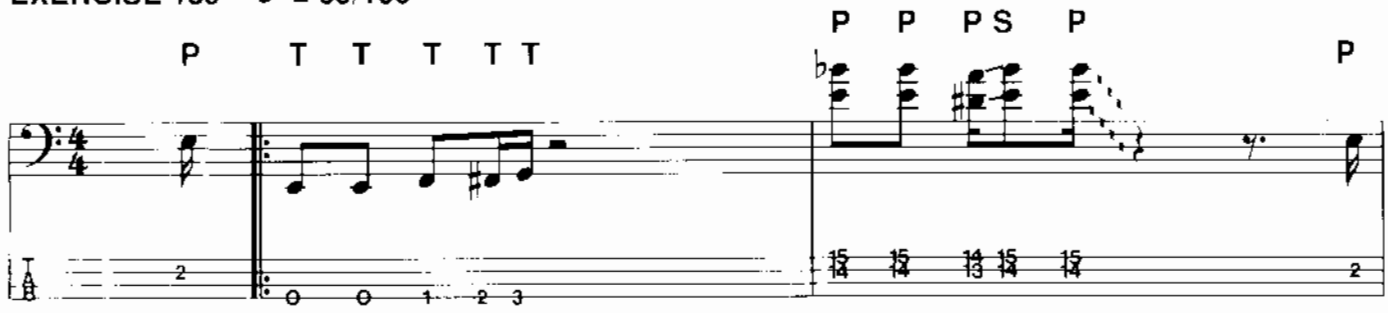


Count **1** e **+ a 2 e** + **a** 3 **e** + **a 4 e + a 1** e **+ a 2 e** + **a** 3 **e** + **a 4 +**

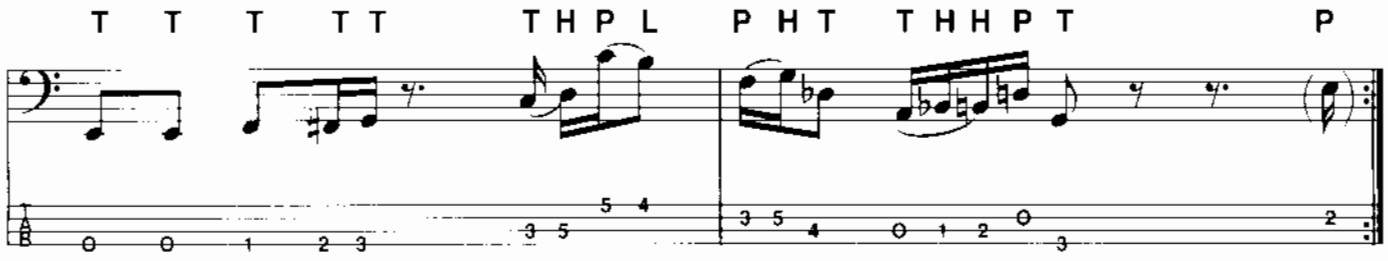


1 e **+ a 2 e** + **a** 3 **e** + **a 4 e + a 1** e **+ a 2 e** + a **3 e** + a **4 e** + a

EXERCISE 139 ♩ = 69/100



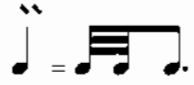
Count **a 1 + 2** e + **a** 3 4 **1 + 2 e** + **a** 3 4 e + **a**



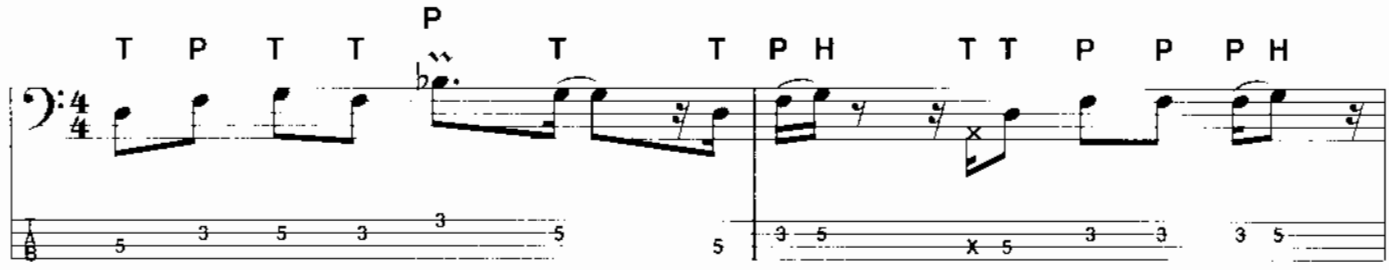
1 + 2 e + **a** 3 e + **a 4 e +** a **1 e +** a **2 e + a 3** + 4 e + **a**

The "wavy" lines in the second bar indicate that you slide the double stop notes further down the neck until you wish to stop. Listen to the tape!

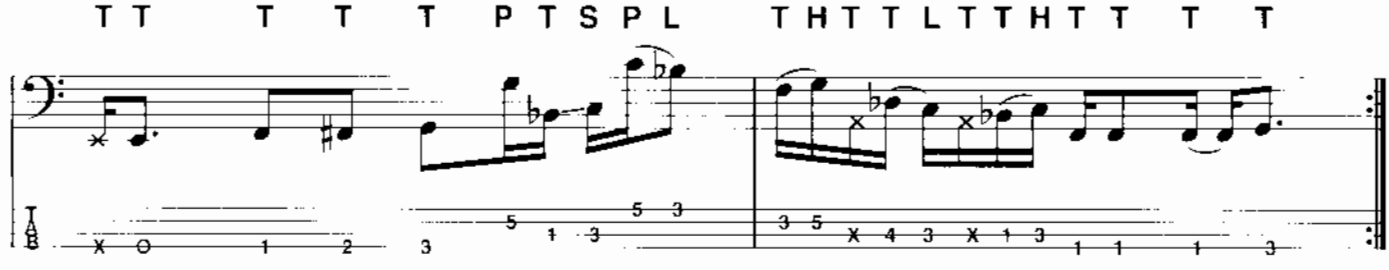
EXERCISE 140 ♩ = 66/100



* The ~~ sign in Exercise 140 indicates an upper mordent, where you play a quick hammer on followed by a lift off. The note hammered on is usually a tone above the starting note and is played as quick as possible.

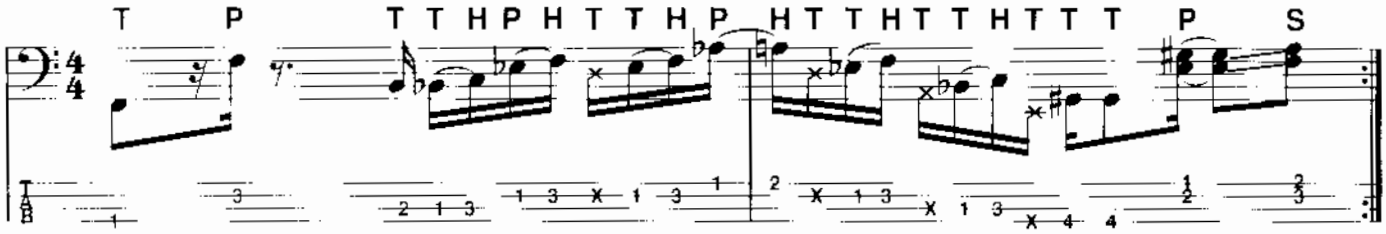


Count **1 + 2 + 3** e + **a** 4 e + **a 1 e** + a 2 **e +** a **3 + 4 e** + a



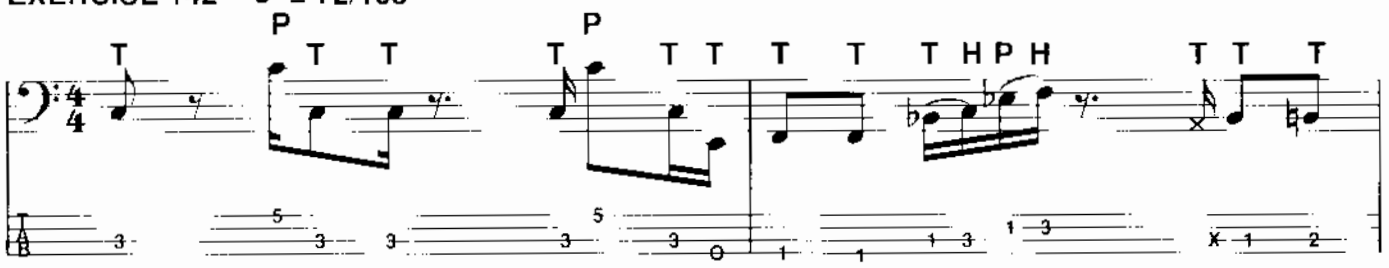
1 e + a **2 + 3** e + **a 4 e +** a **1 e + a 2 e + a 3 e** + **a** 4 **e** + a

EXERCISE 141 ♩ = 56/92

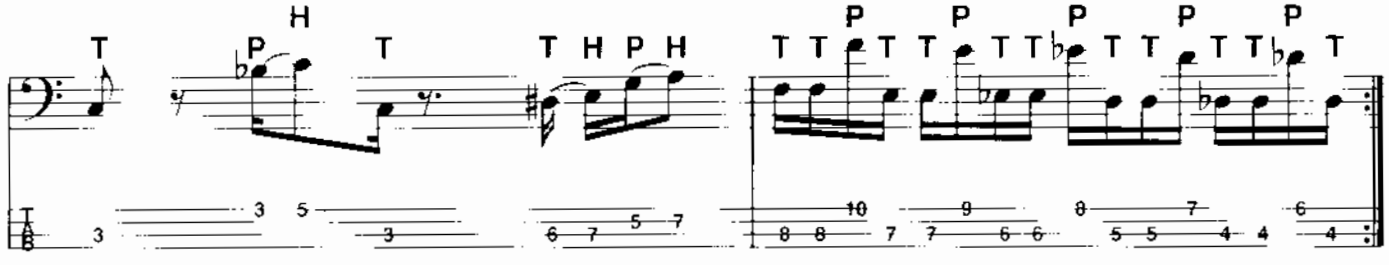


Count 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 +

EXERCISE 142 ♩ = 72/108

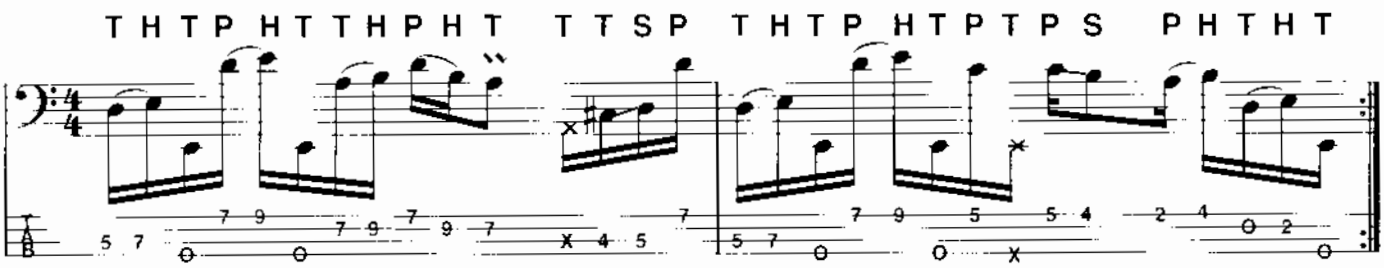


Count 1 + 2 e + a 3 e + a 4 e + a 1 + 2 e + a 3 e + a 4 +



1 + 2 e + a 3 e + a 4 e + a 1 e + a etc.

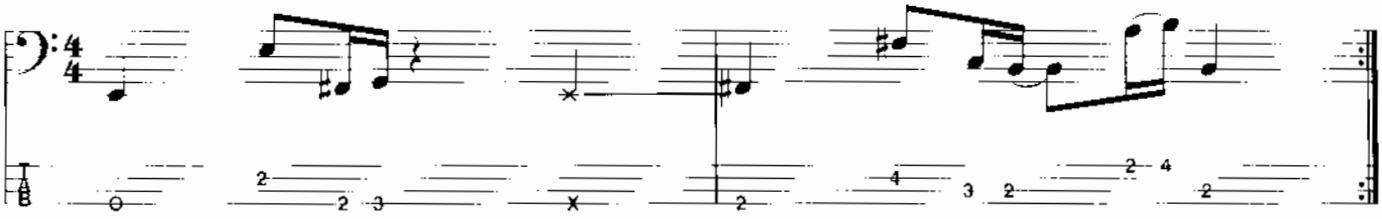
EXERCISE 143 ♩ = 50/76



Count 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 144 A ♩ = 100

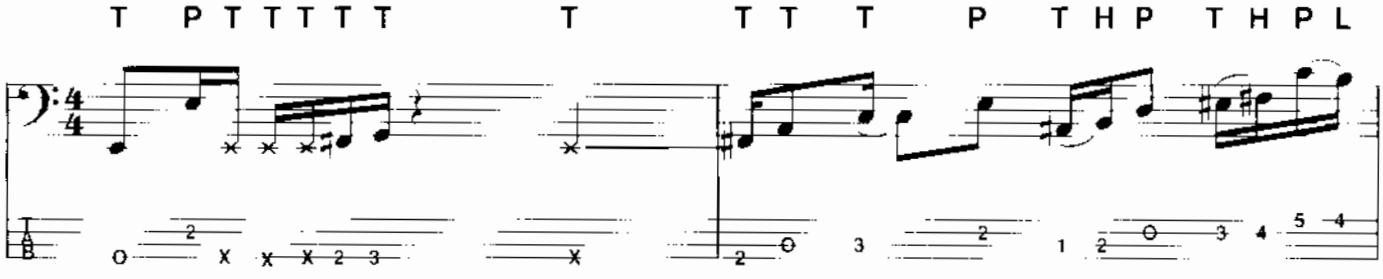
T P T T T P T T PH T



Count 1 2 e + a 3 4 1 2 e + a 3 e + a 4

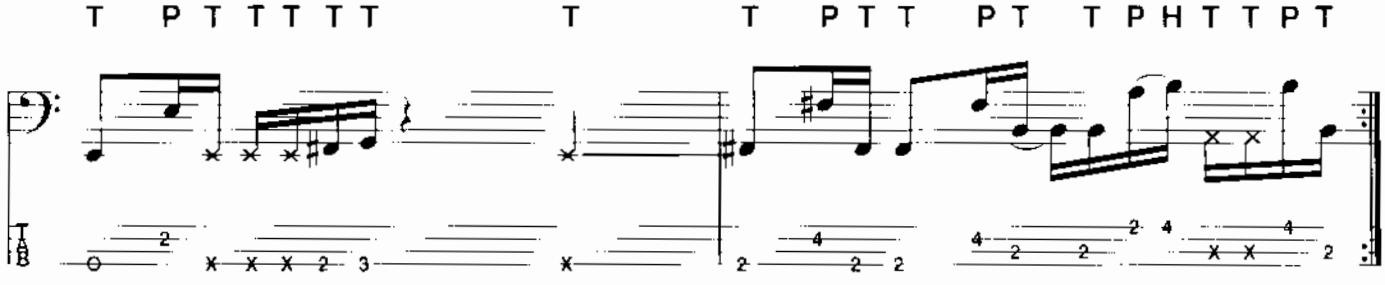
EXERCISE 144 B ♩ = 72/112

T P T T T T T T T T T P T H P T H P L



Count 1 e + a 2 e + a 3 4 1 e + a 2 + 3 e + a 4 e + a

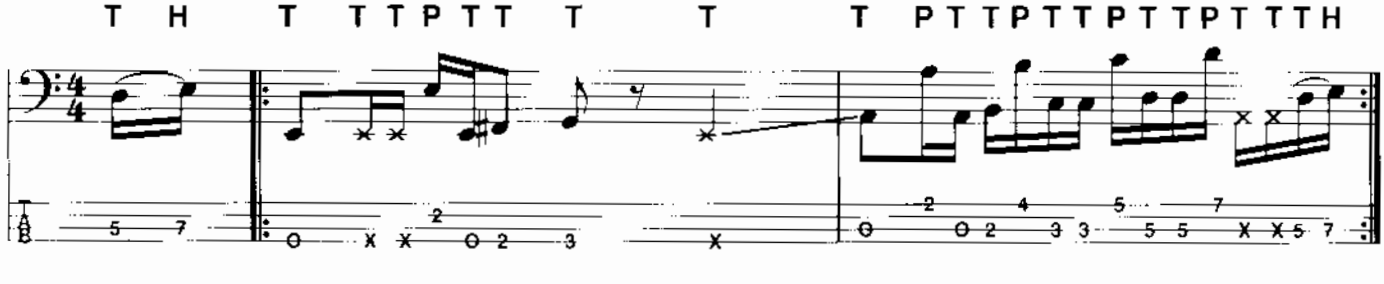
T P T T T T T T T T P T T P T T H T T P T



1 e + a 2 e + a 3 4 1 e + a 2 e + a 3 e + a 4 e + a

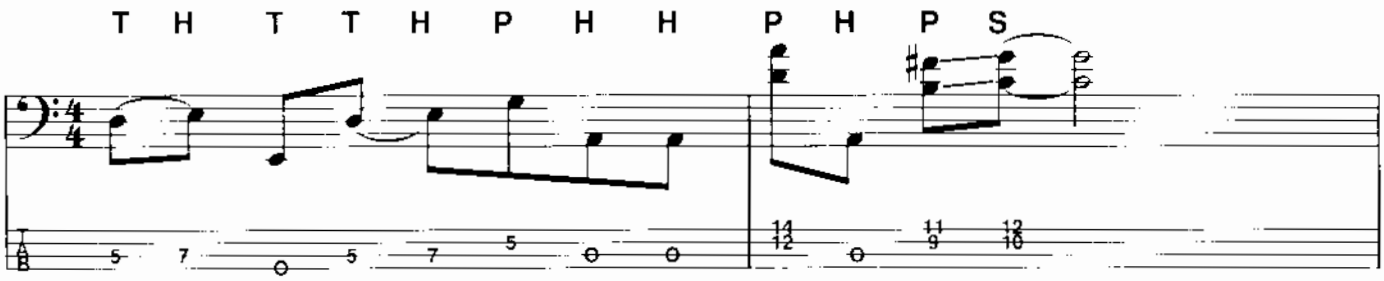
EXERCISE 145 ♩ = 72/104

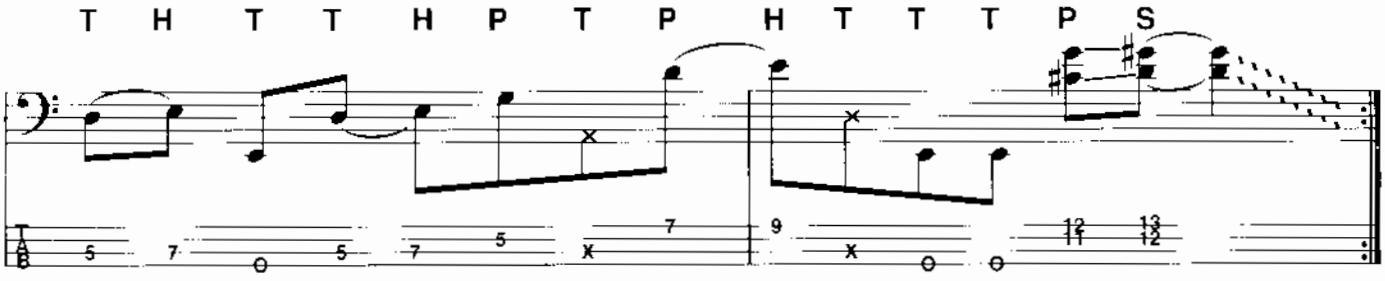
T H T T T P T T T T T P T T T P T T T P T T T P T T T H



Count + a 1 e + a 2 e + a 3 + 4 1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 146 ♩ = 80/138





John Entwistle (The Who)

Stanley Clarke